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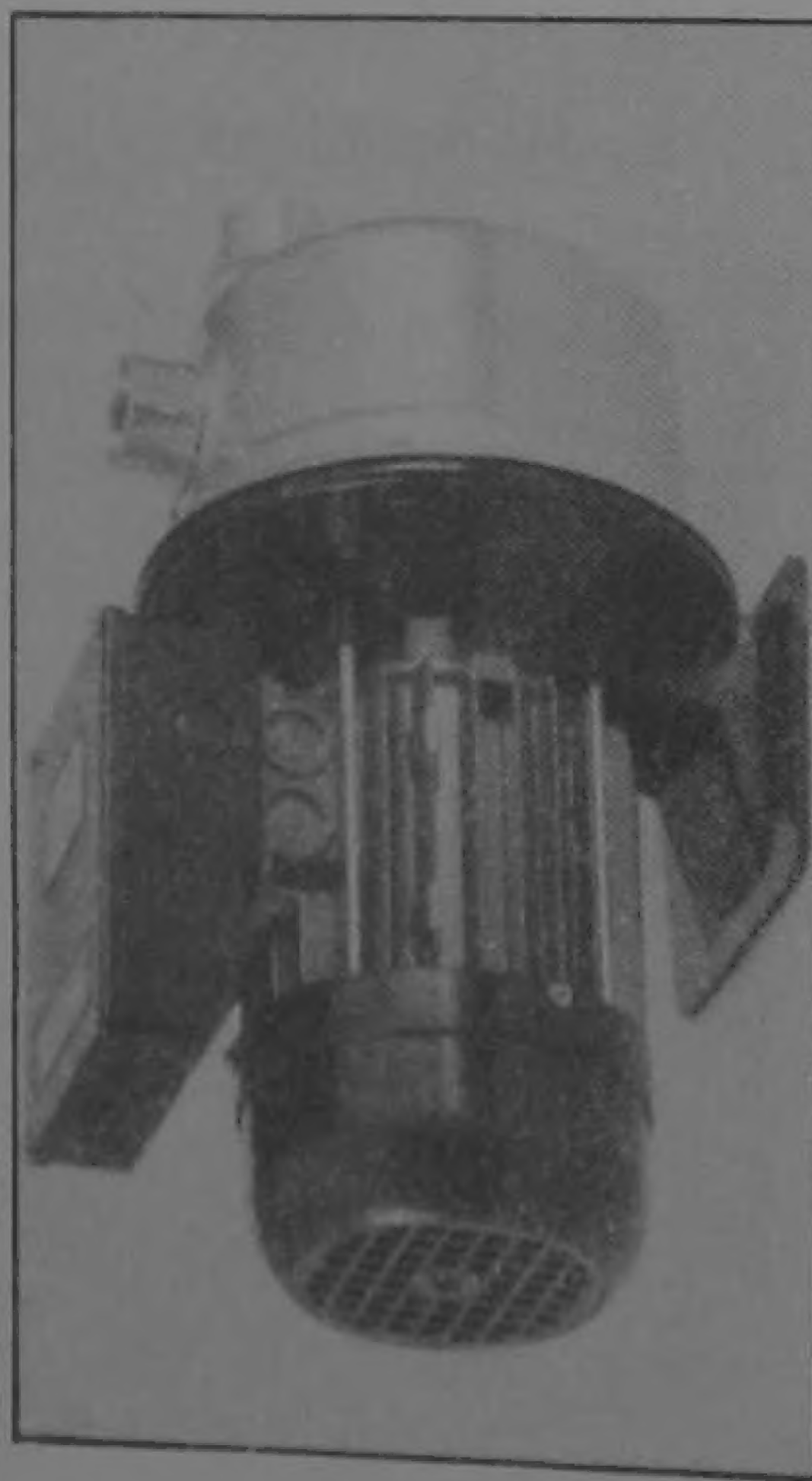
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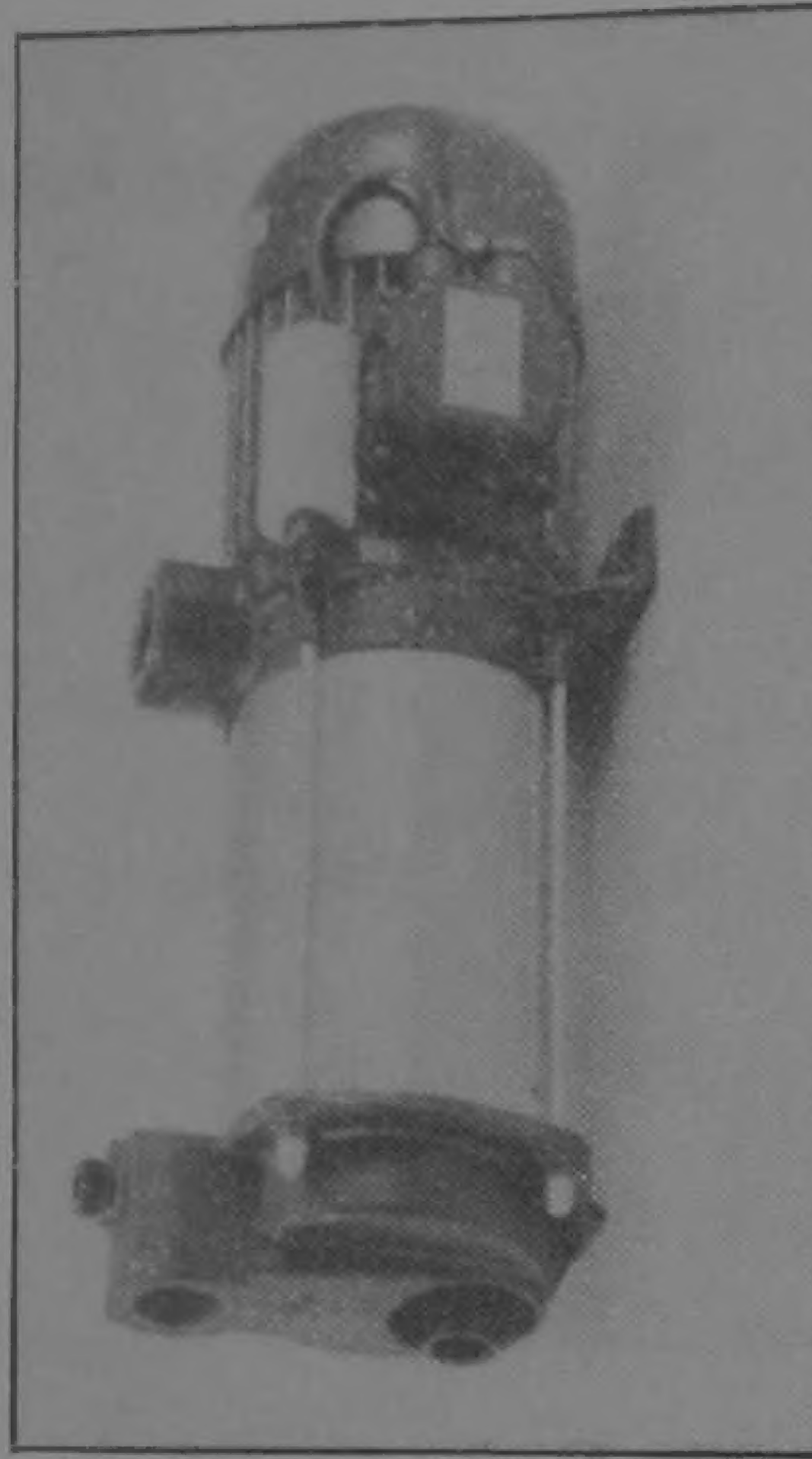
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SHANMUKHA

IN FOCUS

In this Tamil New Year of Dhatu Shanmukha seeks the blessings and co-operation of its Contributors, Readers, Well - Wishers and Promoters in its mission of exploring the 'Dhatu' and 'Matu' of our unique music and propagating the same to the young and old, the initiated and uninitiated.

A perennial researcher plunges into Tyagaraja's Divyanama Sankeertana and comes out with the gem "Sarvaloka Dayanidhe," an Eka - Dhatu Keertana, reflecting the "Naama Ramayana". He expounds the 'Gana Krama' of the Charanas which could set right the order of the 'Matu' that often gets mixed up in rendition. This enlightening piece is in Tamil.

This is the birth centenary year of that 'Sangeetha Samrat' Chembai Vaidyanatha Bhagavathar. Shanmukha publishes a profile of this 'Uttama Gayaka' whose metallic voice rang through with the same Gathra till the end.

Why did Kharaharapriya, a Raga as old as the Sama Veda, need a Tyagaraja to get "a fresh lease of life"? A scholar examines the history of the Raga in detail.

It is the Telugu works of the 19th century that are credited with publishing notations of compositions. According to a researcher, the ancient Granthas contained details, both theoretical and practical, of music but not notation of contemporary repertoire. The Telugu works seem to be comprehensive including the biographical sketches of composers and distinct features of various forms of compositions. Shanmukha carries a compilation.

A connoisseur - critic evaluates the culture shock the music scene is currently going through with a prescription for cure.

The issue carries two Book Reviews: One a compilation of Compositions of Tyagaraja in Devanagari and Roman Scripts with a "free style gist" in English. The other a book on Veena highlighting the Mysore Bani, besides tracing the evolution of the instrument.

The untimely death of eminent Vainika Chitti Babu, early February this year, shocked the music world. A Sishya pays her tribute.

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"Uttama Gayaka"

Uttama Nayika', 'Madhyama Nayika' and 'Adhama Nayika' - these are attributes associated with classical dance. But ever heard of 'Uttama Gayaka'? That was what 7-stringed Violin wizard Mysore Chowdiah spontaneously remarked of Chembai Vaidyanatha Bhagavathar.

And this Uttama Gayaka was born a 'Bhagavathar' (a family title associated for generations) and also rose to be a true Bhagavathar in music and, much more, reaching the heights of a 'Sangeetha Samrat'.

There was only one 'Sangeet Samrat' known in the history of music before the advent of Chembai - Miya Tansen, whose music was known to have lit lamps aglow, and brought shower of rains, a music beyond Bani, style or school, one that touched the heart and elevated the soul. Similar was Chembai's music which was beyond the confines of any particular style, and had a free flow of melody, a fluency, a ring that lasted with the same power till the end. His Devamruthavarshini too brought rains. And he reigned for nearly seven decades alongside peers like Konerirajapuram Vaidyanatha Iyer, Kanchipuram Naina Pillai, Margadarsi Ariyakudi Ramanuja Iyengar, Sangeetha Bhoopathi Maharajapuram Viswanatha Iyer, and others.

Chembai picked up the musical notes, their nuances and mastered them too even before he could spell the alphabets and learn words of his mother tongue. His father Ananta Iyer was himself a musician, and chalked out a rigorous training plan of Swaravali exercises for 3-year old Vaidyanathan. The precocious child, continuing the family legacy in the fifth generation, surprised his father by reeling off with Swaravalis and Akaara exercises in no time.

Ananta Iyer's house was a 'junction' where musicians coming on concert programmes around Chembai usually halted. These 'halts' were richly beneficial to the kid Bhagavathar and his younger brother Subramaniam as they were utilised for musical sessions and discussions. These sessions did have an influence on the young minds. Besides, uninhibited by elders' presence the kids carried on with their daily Sadhaka. Which drew the elders' attention too, who reciprocated teaching them whenever possible. This regularity of listening - learning-Sadhaka' had a long - lasting impress shaping up their well-knit musical career.

'God-Send Patanavasa'

Fortune smiled on Chembai brothers when a Harikatha exponent, Kaliakudi Natesa Sastrigal, spotted the youngsters, came forward to take them under his wings and led them on to Tiruvarur. The full year the brothers stayed with him was a landmark period in their life and career, when they learnt under him, had ample opportunities to listen and learn (Kezhvginam) and gave concerts on their own. Besides, making rounds with the Guru on his Harikatha sojourns they also assisted him in his expositions and gave mini-concerts within. A god-send opportunity.

During this year-long 'Patanavasa', the brothers were introduced to Pudukottai Dakshinamurthy Pillai that again turned out to be a significant landmark in their life. Pillai played a vital role in their career-graph. The three-some combine Malaikottai Govindaswamy Pillai (Violin), Azhaganambi Pillai (Mridangam) and Dakshinamurthy Pillai (Kanjira) as an accompanying team lifted the brothers' concerts to newer heights. Their concert at Madras in 1918 established the brothers as sustaining performing duo. But after the death of their

father in 1937, it was to be a 'Solo' for Chembai as the younger one had to look after the music institution their father had started.

The story of Chembai the Soloist is but too well-known to need any reiteration. It revolved round the magic of his voice. Chembai had a voice of rare genre. The metallic ring, the magnetic volume never fatigued nor faded during a concert, whatever its duration. It had a rare range of two octaves, 'Ghanam', clarity and even flow. Modulation was not in his style. It was straightforward and open-throated singing, but the 'ring' cast its own spell.

Power of Voice

It could be heard at the farthest end of the concert halls or Pandals in those mikeless days. The flow and 'ring' carried their own weight. His music, perhaps, had not known the polish and sophistry which some of his younger contemporaries commanded. But 'Samrat' he still was drawing attention and earning accolades with the power of his voice.

It is on record that Chembai was a staunch believer in the maxim of 'Sruti Mata Layah Pita', and never tampered with it, nor went for undue complexities. Smooth melody and easy rhythm was his goal, and he maintained these two with the power of his voice. "The blending of his voice with Sruti will work 'Mohanastra' is what Palghat Mani Iyer who accompanied him for long, is reported to have said. "His voice was vibrant, ringing, easy-paced and versatile. There was little change in it to the last", observes 'Garland' Rajagopalan. He further remarks.

"Intoxicating and invigorating tone, rich Brikas, effortless Niravals and Swarams cascading in hectic speed constituted his *modus operandi* and there was rarely need for conscious modulation."

Commenting on his voice and music, a connoisseur of his times Prof. R. K. Ramanathan, said that his clarion voice left a deep impress. But "his is a classic instance of a gifted voice going with a poor style. Sruti and Laya were both under control but musical conception and expression were not of much account. Nevertheless... Chembai helped bridge the gulf between the cogniscenti and the common run of listeners by virtue of his gifted voice. He had something to offer, to both these types."

Simplicity and 'unpolished' however did not mean that there was no life or variety in his music. Maybe he did not render the intricate; yet he played different strokes of frills to pep up. Especially the Jod-Jhala sequence of Hindusthani genre, suddenly thrown into the fluent Sarvalaghu movements of Swaraprasthas. The thrill it gave him and his sidemen were moments of great impact than what 'Kanakku Vivaharam' would offer.

Passion For Performance

Chembai had a passion for performance and he worked hard for that. As Sadhaka was in his system right from childhood, hard work posed no problem. And Chembai did not wait for opportunity to knock at his doors. He went in search of it and never failed to avail of one even if it were a remote possibility.

To cite an instance :

Chembai's training in Violin, a short break he took from vocal exercise when he was threatened with near-voice-loss, came handy to earn him a vocal recital. Harikesanallur Muthiah Bhagavathar was in charge of organising an annual music festival at Karur, sponsored by a wealthy patron. Leading luminaries of the day used to participate and make the festival a grand affair. Chembai who was in the habit of attending music concerts and festivals nurtured an ambition to sing in them. While attending the concerts and enjoying rich musical feast, his aim was for seeking a berth for himself as well.

But Muthiah Bhagavathar cold-shouldered him when he approached and said it was for artistes of renown only.

Chembai's perseverance did not yield any result. Though disappointed he was not dejected.

It was a blessing in disguise when a Violin accompanist for a Jalatarangam Solo did not turn up. Chembai offered to step in and was allowed. He showed his mettle to the delight of everyone. When he was paid as was customary in cash, he desired a different kind of payment - a slot to sing before the distinguished Vidwans and audience. The organisers relented and Chembai, needless to say, made most of it and stole into the hearts of everyone assembled there.

It may be noted that it was Muthiah Bhagavathar who presided over the function later in 1940 when Chembai gave a concert for raising funds for the World War, and the organisers conferred on him the title of "Gayana Gandharva". (On two more occasions Chembai played the sideman (Violin) with Maharajapuram Viswanatha Iyer (Mridangam), once to flute Mali and then to vocalist Kaliakudi Vaidyanatha Iyer.

Man of Discipline & Dedication

Some more opportunities such as the one at Karur extended Chembai's spread and soon he joined the 'galaxy' of luminaries, quite early in his life. It was his dogged determination and relentless perseverance which got Chembai on the path of concert achievement. Coupled with his own efforts, stalwarts like Pudukottai Dakshinamurthy Pillai as had already been mentioned also helped him in this pursuit.

This had a great impact on Chembai - to encourage young budding artistes when he got the chance to promote. Many of the stringed and percussion stalwarts of today have had their talent - promotion at Chembai's hands. It was Chembai who boldly introduced 12-year old Palghat Mani Iyer, at Jagannatha Bhaktha Sabha, Madras, despite the organisers' reluctance and had him play along with Chowdiah (Violin), Pudukottai Dakshinamurthy Pillai

(Kanjira), Sundaram Ayyar (Ghatam), and Sitaramier (Morsing). A full-bench Cutcheri for the young *debutante* on the percussion-lead! Mani Iyer often used to refer to this 'finest gesture of a senior helping the young.'

Chembai always kept his accompanists in good humour.

Once a youngster was proposed as a last minute substitute to accompany him on the Violin and he readily accepted. He could adjust to any 'talent'. Sensing the boy's nervousness, the Samrat elicited from him the Ragas and compositions he knew and made a grand affair of the concert putting the boy at ease and in his best too!

Chembai's passion for performance, notwithstanding, he was a man of set values and convictions. He never deviated from them nor compromised on his commitments for whatever benefits that accrued. His polite refusal to accept the post of Asthana Vidwan of Mysore may be cited as an instance:

In 1933 Mysore Maharaja Krishnarajendra Wodeyar invited Chembai to give a concert at his palace. As usual it was exemplary. After profusely thanking him and gifting him the Maharaja offered him the prestigious post of Asthana Vidwan. More than the prestige and privilege such an elevation brought, it was his priorities and commitments which made Chembai politely decline the offer. Foremost among the duties of an Asthana Vidwan at Mysore Court would be his presence at Mysore during Dussehra and other royal functions. Frequent attendance was something beyond Chembai as he was a 'roving' performer and he had committed himself to perform the Navarathri Puja at his native home. He would not like to break the tradition. Those ten days he did not accept any outside concerts too.

Chembai And Sampradaya

Again, Chembai was against tampering with Cutcheri Sampradaya :

Once at a wedding concert at Chettinad, flanked by Chowdiah - Palghat Mani Iyer - Pudukottai Dakshinamurthy, when a section of the audience demanded a solo of Chowdiah, he refused to comply as it was against the concert tradition. An accompanist's solo never took place in mid-concert. When the audience insisted and became restless Chembai sang Mangalam and let the stage to Chowdiah!

Sampradaya was Chembai's soul force, not only in music but also in his personal life. He hailed from a very religious and orthodox family and he felt very sentimental about some of the practices he had set for himself right from his childhood. He had the unshakable faith that it was Guruvayurappan who restored the voice he had almost lost during his teenage, and that his first concert at Guruvayur temple at the age of 11, following the one at Vaikom with his father providing Violin support, put him and his brother on a sure ascent in his musical career. He made it a practice, rather he committed himself, to pay his Sangeethanjali at the Guruvayur shrine on every Kartigai Sukla Paksha Ekadasi.

Once when he was about to start a Palace Cutcheri at Calicut he suddenly felt a voice-choke. Puzzled over this sudden impediment he racked his brain and it struck him that he was on that very day due at Guruvayur temple for his annual music Anjali. Calm and cool he explained his plight to the organisers, sought permission to go to Guruvayur, sing there and return to fulfil his performance at the palace. The host obliged. Chembai rushed to Guruvayur, sang, his voice opened up and thanking God for reminding him in time and helping him fulfil his 'vow' he proceeded back to Calicut. The concert he gave the following evening was a robust one.

Vidya Danam

Concerts apart, Chembai was equally drawn to teaching. Since sixteen he had been helping his father run the institution which his brother took over after their father's death. He had a host of students among whom T.V. Gopalakrishnan, Yesudas, as everyone knows, have made a niche for themselves.

He never said no to anyone who came to learn under him and he taught them with equal dedication. He never jealously guarded any 'technical' secrets nor was he disinclined to impart knowledge fully. An episode early in his life turned him to 'give' whatever he had:

A keen listener-learner that he was, he had learnt the Pallavi- Anupallavi of a composition

which attracted him in a concert but he could not get the lyrics of the Charanam properly. At the next concert sometime later when he eagerly approached the musician for the text, the latter pretended to have forgotten it. Chembai could not believe himself when the musician took up the same song during the concert. To his surprise the Charanam was quite intact, and the 'Samrat' lost no time in grasping it too. Pained at the musician's behaviour, he took a vow never to refuse to teach anyone what he knew!

He was very liberal in music education. He was always surrounded by Sishyas. Anytime was good for music lessons, be it during train journey or at railway platform. He was painstaking in teaching though he never bothered about the student's success. "That is their concern and luck", he would say. He believed in hard work and sincerity towards tradition.

Considering the seniority and experience of Chembai vis-a-vis that of his contemporaries and the steady rise of his career - graph, awards and titles do not seem to have come his way at the right time. Some of his younger contemporaries got them earlier and he passed witty comments about them whenever he got a chance. While there were a number of trail-blazers, like Ariyakudi who became the Margadarshi of Cutcheri Pantha, Maharajapuram who brought in a whiff of romanticism, GNB in whose style everything emerged with a sparkle and sheen, and whose "superior intellect turned everything into a marvel of musical expression," and Musiri cast a spell with his graceful Vilambam and Nayam - Chembai remained rooted in old-time tradition, not changing it for presentational thrust.

He looked upon music as a "divine art,... a dedication to the divine Spirit", and one handed down so religiously by our forefathers". He maintained his stand, yet enjoyed a large following till the end. For that he deservedly earned the titles of Gayana Gandharva in 1940, the Sangeetha Kalanidhi in 1951, the Sangeetha

Samrat, the Natak Akademi Award in 1958 and Padma Bhushan in 1973, a year before he passed away.

His dedication to Lord Krishna, his offerings of his earnings in later years to Guruvayur temple was all well known. His final moment also came after he performed at a Krishna temple. His passion for music, his piety and devotion to the Lord lasted till the end and the Samrat left his mortal coils on 16th October, 1974 at the age of 78.

But his memory is perpetuated by his Sishyas who continue to perform the two festivals Chembai had been conducting, one at Chembai and the other at Guruvayur. In this year of the Samrat's birth centenary grand plans are afoot and music at its traditional purity is bound to take prominence amidst many-faceted innovations.

Sulochana Rajendran.

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Telugu Works in Karnatak music

By B. Radha

In India there has been a long tradition of writing technical works on music. There are many treatises written as early as 4th century B.C. Most of the writing between 2nd and 12th centuries A.D., have been in Sanskrit except for a few in Tamil. But after 12th century, books in regional languages emerged. In South India, particularly in Tanjavur, the Nayak and Maratha rulers encouraged works in different languages. Among the South Indian languages, Telugu was patronised most by them in preference to other languages, like, Tamil, Kannada and Malayalam. This language has its own advantages like good phonetics and sweet sound.

All the ancient texts are confined to the description of the music alone. Both the theoretical and practical aspects are discussed by the writers. The topics that they generally dealt with were - Nada, Sruti, Samvadi-Vivadi, Vadi and Anuvadi, Grama-Murchana-Jati, Raga, Varnalankara and various aspects on Tala etc. Regarding practical aspects we find Jatigana, Kapala Kambala gana, Dhruvagana, Gitis and Prabandhas etc. But we do not find any attempt at notation of the compositions that were part of the repertory of the contemporary performing musicians. The practice of publishing printed notations of musical compositions seems to have started in 19th century in the Telugu works. Each text contained the different types of compositions of various composers, such as Gitam, Svarajati, Varna, Kirtana, Kriti, Padam, Javali, Tillana, Ashtapadi, Taranga, Prabandha and Ragamalika etc.

Some of the texts also give theoretical details like the characteristics of musical forms and biographies of music scholars,

composers and musicians. This information is not found in the ancient Granthas.

Following is a brief account of the published works with their contents:

The earliest work available is "*Sangita Sarvartha Sara Sangrahamu*" written by Sri Veena Ramanuja and published in 1859. Six editions of this work has come out and most of the later editions have been edited by scholars other than the author.

Regarding theoretical aspects we find in the work only few technical terms briefly explained. The focus is only on practical aspects. A long list of Gita, Varna, Kirtana, Padas of different composers are given in this. The most striking feature of this earliest Telugu work is that it gives in notation not only the compositions sung in public performances but even the basic simple Svara exercises that are taught at the commencement of music lessons.

Another feature of this work is, it presents Svaravalis with corresponding Sahitya rendered in different speeds. And the Sahitya is both in Sanskrit and Telugu languages. Ascending and descending order of Svaravalis are in praise of Lord Rama and Krishna. Janta Varisalu are in praise of Vishnu and his ten incarnations.

The author might have composed these meaningful Sahitya to inculcate interest in the students.

To cite a few examples :

1st speed - Adi Tala

1. S R G M I P D I N S I I S N D P I M G I
R S I I

Sri Rama sa I rama Pahi II Srivatsanka I
Krishna I Pahi II

2. S R G M P D N S I S N D P I M G R
S II

Vanachara pati sakha I Vasupati I Varanuta

In addition, the author has also published Janta Varisalu, Alankaramulu, Gitamu, Tana and Pada Varnas, Svarajatis and Kirtanas with notation.

The term Kirtana has been existing during the time of Annamacharya but no writer like Ramamatya, Venkatamakhi, and Govinda had mentioned in his work. *Sangita Sarvartha Sara Sangrahamu* is the first text which has given a number of Kritis of different composers, namely Sri Tyagaraja, Muthuswami Dikshitar, Syama Sastri, Vina Kuppayya, Kulasekhara Perumal and Margadarsi Sesha Ayyangar etc. Nearly 120 compositions of Tyagaraja are available in this text. Out of these only 15 compositions have notation. Also one finds the names of the Ragas different from what they are known today.

1. Kaligiyunte - Varuna Priya (Kiravani)
2. Orajupu - Simharavam (Kannadagoula)
3. Vinanasa- Suddhavasanta (Pratapavarali)
4. Vinave O Manasa - Andoli (Vivaradhini)
5. Evarani -Nadachintamani (Devamruta Varshini)
6. Lavanya Rama - Rudra Priya (Purn Shadja)
7. Paraloka - Bhramara Mandari (Mandari) etc.

The other texts like *Ganavidya Sanjivini*, *Prathama Siksha Prakaranam*, *Gayana Gayani Jana Parijatam*, *Tyagaraja Kirtanalu*, *Sangita Kalanubhavam*, *Ganamrutam*, *Sangita Svayambodhini* also contain a number of Kritis of different music composers.

In the year 1900, Tiruvattiyur Tyagayya, son of Vina Kuppayya published two works, namely, *Pallavi Svarakaipavalli* and *Sankir-*

tana Ratnavali. The first publication contains Pallavis in five different Ragas and Talas. In addition to this he has also given (Svara phrases) Kalpanasvaras for 1,2,4, and 8 consequent Avartas in Prathama and Dviteeya Kalas. Along with this, Varnas and Kritis of his father and himself have been printed with notation.

A few examples of Pallavis listed in the above work are:

I Todi - Chaturasra Triputa (Adi Tala).

G m G R S N d N I S; S N I G; G G II SR

Gana lo la ka ru I na . la I va la II

"Sankarabharana - Rupaka (Chaturasra)

S R G R S N I D N S; S N II

Mahimate liya I tara ma Rama II

The work *Mela Ragamalika* (1903) is devoted only to practical aspects. Author of the work is Sri Maha Vaidyanatha Ayyar, a famous musician and also the great composer of 72 Melakarta Ragamalika. The compositions of Sri Anayya and Ramasvaamayya have also been published with notation.

Then the most popular and reputed work *Sangita Sampradaya Pradarsini* was published by Subbarama Dikshitar in 1904. Then followed in 1905 "*Prathamabhyasa Pustakamu*" meant for the beginners. The former is a voluminous work dealing in detail with both the theoretical and practical aspects.

Contents of the work are:

Chapter I : "Biographies of Seventy-seven musicians, Scholars & Composers".

Chapter II : "Prachina Sangita Sastramu"

Chapter III: "Adhuna Sangita Sastramu"

Chapter IV : "Gamaka Vivaram"

Chapter V: "Tala Kala Pramana Sanjna niyama Vidhana Vivaram"

This is the first work which gives briefly the biography of ancient Lakshanakaras, musicians and composers. This book also contains clear definitions on Suddha - Vikrta Svaras and Srutis. About the practical aspects the author has published notation of Kritis of Sri Muthuswami Dikshitar and his family. In addition, compositions of other well known and lesser known composers are also introduced to the music world.

The other work "*Prathamabhyasa Pustakamu*" emphasises on primary level teaching, and also gives guidelines to improve Svarajnana at the fundamental stage.

During the same period Tacchur Singaracharyulu and his brother Chinna Singaracharyulu succeeded by publishing the following books:-

1. *Gayaka Parijatam* (1877)
2. *Gayaka Siddhanjanam* Vol. I & II - 1905 & 1906
3. *Gayaka Lochanam* - 1904
4. *Sangita Kalanidhi* - 1912
5. *Ganendusekharam* - 1912
6. *Sri Bhagairat Saramrutamu* - 1916
7. *Swaramanjari* - 1932

Like Subbarama Dikshitar the Tacchur brothers also give the biographies of contemporary musicians and scholars. We find Javalis of different composers in *Gayaka Lochanam*. They have also covered all types of compositions like *Gitam*, *Swarajati*, *Varnam*, *Kirtana*, *Padam*, *Javali*, *Daru*, *Tillana*, *Ashtapadi*, *Tarangam* and *Ragamalika* even Pallavis in their works.

Sangita Swara Prastara Sagaramu is another very important work written by

Nadamuni Pandita and published in 1914. Regarding Raga and Tala, the author has given different theories mentioned by Bharata, Matanga and modern classification. According to him, by the process of Prasthara of Svara (i.e., Sampurna - Sampurna (72); Sampurna-Shadava (432); Sampurna-Oudava (1080); Shadava Sampurna (432); Shadava-Shadava (2592); Shadava-Oudava (6480); Oudava-Sampurna (1080); Oudava - Shadava (6480); Oudava-Oudava (16200) total 34848 Ragas can be formulated. Along with this the author has given 72 Melakarta Ragas with their Janyas as well. Regarding Tala also he has given the list of 2000 Marga Talas. There are also Pallavis in 35 Talas. One such Pallavi is.

Kambhoji - Misra Dhruva Tala - Chitra Tana Marga

.p d s nD D P pm g m I P; I . p d s r g R
s g r s n d I

Kamalamba ni pada mu le I na I mmi ti
ka

S n d p P mgr S r m I g

ta kshi cheya I mma

Next the credit goes to K. V. Srinivasa Ayyangar and his brothers (K. Varadachari & Vina Krishnamachari), authors of *Sri Tyagaraja Hrudayamu*, *Sri Tyagaraja Swami Charitramu* (1916), *Sangita Pradayini* (1916) and *Sangita Sudhambudhi* (1929). These works contain only Tyagaraja's compositions. Nearly 800 of them with notation are published in their works.

Ganabhaskaram is also a great work published in 1934 which deals with both the theoretical and practical aspects. Regarding 22 Srutis and Svaras the author has given different theories of ancient and modern music scholars.

After going through all these works the following facts emerge.

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1. All the Telugu works followed the theory of ancients but also report the contemporary developments in the areas of Gamaka and musical forms and have introduced new topics like biographies and contributions of performers, composers and scholars.

2. The documentation of the compositions of the various musical forms in these works has contributed to the cause of music in more than one way, i.e, (a) preservation (b) as teaching aids for teacher while imparting music lessons to students.

3. Some of the works like *Prathamabhyasa Pustakamu* has outlined methods to sing Svara exercises after improving Svarajana. Even for the advanced level students, the works like *Gayaka Siddhanjanam*, *Pallavi Svarakalapavalli* and *Sangita Svara Prastara Sagaram* gave many examples of Pallavis and Kalpana Svaras.

Finally it can be said that the works which were published before 1930 set the trend for the books that came to be written later in Tamil, Telugu, Malayalam, Kannada and English. The works which came after 1930 were greatly influenced by the earlier works.

Especially in Telugu, the following works have been influenced by the earlier works.

1. *Sangita Kala Pradarshini* - Sri Aripirala Satyanarayana Murthy

2. *Krotla Sangita Vidya Darpanam* - Sri Eka Subba Rao.

3. *Nritya Sangita Vyasa Ratnavali* - Sri Vissa Appa Rao.

4. *Ganakalabodhini* - Smt & Sri Dwaraka Parthasarathi.

5. *Andhra Sangita Sastramu* - Sri Girmaji Rao.

6. *Andhra Vaggeyakara Charitram* - Sri Balantrapu Rajanikanta Rao.

7. *Manodharma Sangitam* - Sri S. Pinakapani.

8. *Sangita Sastra Saramu* - Sri S. R. Janakiraman.

9. *Ragalakshanas* - Sri Nookala Chinna Satyanarayana.

10. *Sri Tyagaraja Kirtanalu* - Sri Kalluri Veerabhadra Sastri.

After going through the above mentioned works one observes the following points:

Regarding theoretical aspects all the authors have followed ancient theory. In *Andhra Sangita Sastramu* we find some aspects on Western music also. *Sangita Sastra Saramu* is the first text which has given the contents of ancient Lakshana Granthas in detail.

Manodharma Sangita of Dr. Pinakapani is also a familiar work which has been published both in Telugu and Tamil recently. The author has given notation for Ragam, Niraval and Kalpana Svaras. This book is very useful to the students and gives guidelines on Ragalapana and Kalpana svara singing.

Ragalakshana has given the important aspects like Viseshaprayogam, Jiva Svara, Graha Svara, Nyasa Svara of the particular Ragas with Sancharam.

Some of the works have been published according to the syllabus of B.A. and M. A. degree courses.

KHARAHARAPRIYA

by S. R. Janakiraman

It will do well to remember that a Raga is spoken of as Janya only for purposes of classification and it is in no sense indicative of its later birth. The offspring before the parent as if the child is the father of man is a common phenomenon in the history of Ragas of our Music. Some Janya Ragas are much older than their parent modes. The genus - species system was an advent of the 14th century A.D. Only then some fifteen Melas and the fifty Janyas thereof were mentioned in Vidyaranya's *Sangeetha Sara* (1320-1380 A.D.) Melas have stood for generic scales. Most of the Melas of those times derived their names only from old and the well known Ragas spoken of as Janyas thereof. Sriraga is an instance of such a Mela.

One of the Janyas of Kharaharapriya is the most popular Sriraga. Sriraga is of great antiquity. It has been described by almost all the text book writers on music of the medieval and modern periods of musical history. Sriraga has been mentioned in the works like *Sangeetha Makaranda* of Narada (7-9th centuries A.D.), *Sangeetha Samayasara* of Parsvadeva (12th century A.D) and *Sangeetha Ratnakara* of Sarngadeva (1203-1247 A.D.). The name of Kharaharapriya as such is not of any old origin. The name Kharaharapriya is perhaps found for the first time in the works *Sangeetha Sarasangrahamu* and *Sangrahachudamani*, both placed in the latter part of the 18th century A.D. For this matter, the scale of Kharaharapriya is not of any recent origin. The scale whether it was required to be full or otherwise either in the ascent or in the descent, existed in the form of Sriraga. In a sense the histories of Sriraga and Kharaharapriya have got

mixed up with each other. The history of one is itself the history of the other.

The meaning hidden behind the name Kharaharapriya could be derived as follows: The letters 'Kha' 'Ra' contribute perhaps no meaning to the name. These letters have been placed as prefix only to serve the rule of Katapayadi computation to derive the required 22, being the rank of the Mela Kharaharapriya in the scheme of 72 Melas. All this is later event and advent. Harapriya is highly meaningful. Hara means Siva. Hence, Harapriya is that which pleases Siva.

It is proclaimed in our sacred lore that Sama Veda pleases Siva most. That is why, when the great Siva Bhakta Ravana was pressed under Mount Kailas when he wanted to lift it, he created the instrument Ravanastra by chopping one of his heads and hands combining them both and played the Saman chant, which immediately appeased Siva. Ravana was released forthwith. In the Kriti of Tyagaraja beginning with the words *Nada Tanumanisam*, we find a reference to the Sapta Swaras Sa, Ri, Ga, Ma, Pa, Dha, Ni, being born of the five faces of Siva, namely Sadyojata, Isana, Vamadeva, Tatpurusha and Aghora.

Brahma derived music from Sama Veda, proclaim all the text book writers on music' *Samabhyogitamevacha* - *Samavedadidam gitam Sanjagraha Pitamaha* are the common references. These references have got their full significance. Music was in the stage of "*Saminogayanthi*" in the Yajurveda while it employed the full complemented scale - the seven noted scale in Samagana. Samagana is the earliest piece of hymnal music. It is this Saman chant that formed

as it were the grounds for the evolution of what is known Shadjagrama the primordial scale of the Hindus and Hindu music.

Shadjagrama was the first and the foremost classic Suddha Swara Saptaka. The scale of Shadjagrama as defined by our Lakshanakaras brings it very near the rendering of the notes of Bhairavi. The notes Ri, Ga, Dha and Ni of the scale of Saman Chant or the Shadjagrama as the case may be are diminished by just a comma as against the well asserted notes Chatursruti Ri, Sadharana Ga, Chatursruti Dha and Kaisiki Ni. It is noteworthy to find that certain Ragas like Sriraga, Mukhari, Anandabhairavi which stand in between Bhairavi and Kharaharapriya class are appropriately designated as Shadjagrama inasmuch as a few phases of the said Ragas are traceable in the Saman Chant.

It could easily be apprehended that though the Swarasthanas of the ascent of Bhairavi and Kharaharapriya are identical in terminology, they are wide apart in actual manipulation. It is the subtly and delicately manipulated notes as they are rendered in Bhairavi in its ascent are the notes that constitute the Shadjagrama, the same notes spoken in terms of Swarasthana correspond to the scale of Kharaharapriya.

A rational interpretation could be attempted for the evolution of the scale of Kharaharapriya. The application of a Chatursruti interval to the well asserted notes of Sa, Ma and Pa brings to light certain notes. The composition of these notes into a scale brings it midway between ascent of Bhairavi and the actual Kharaharapriya. If the Ri and Dha, are diminished by an interval of a Pramanasruti, it is the scale of Shadjagrama while if, on the other hand, the Ga and Ni are augmented by an interval of the same Pramanasruti the scale is that of Kharaharapriya.

Before the advent of the scheme of 72 Melakartas, as the idea of Raga was fast evolving and as the detail relating to its individual came to be studied with greater accuracy, the necessity for classifying with reference to some generic scales came to be felt. This feeling of such a necessity paved the way for the theorists propounding the Melapaddhati. Still till at least the 18th century A.D., a Mela was understood to be a scale wherein all the seven notes occurred either in the Arohana or Avarohana or both taken together. That the Arohana and Avarohana should individually be Sampurna and also regular was not insisted. Some of the pre-eminent Ragas prior to 18th or 19th centuries A.D. were all the way elevated to the status of Melas for no reason whatsoever and the rest having the same Swaras in common were spoken of as Janyas thereof. This is how Sriraga became a Mela first. But after the advent of the Kanakangi-Ratnangi nomenclature, Sriraga and Kharaharapriya exchanged places.

Kharaharapriya though the name has been a new coinage in the Kanakangi nomenclature and designated as the 22nd Mela has existed ever since the conception of our age old Suddha scale with only the Ga and Ni to be sharpened as explained above.

Kharaharapriya got its fresh lease of life at the hands of Tyagaraja. The entire credit goes to him for having established first the melodic worth and individuality of Bhairavi and Kharaharapriya so distinctly through his masterly creations in these Ragas.

Courtesy : "Souvenir of Music Academy", Madras.

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Culture Shock?

By K.S. Mahadevan

During December 1995, two new sabhas had been ushered into existence and not without some pomp! Yet at the same time, Sri R. Krishnaswami, Secretary of Narada Gana Sabha, had been bemoaning the very thin attendances (even of his own nearly 1,000 members) at concerts. If the apathy continued, he had even threatened to cancel their memberships. It is common knowledge that, except when the artists in the top rungs of the public esteem ladder perform (Mandolin Srinivas or Sudha Ragunathan or others,) rasikas' response has been poor and what is worse, declining.

Dance impresarios have not failed to realise that attendance at dance recitals is much less than before. And even that light evening entertainment called 'dramas' has no longer the same pulling power. All this a clear manifestation of mounting public apathy - even, mark you, when in most cases, admission is free, thanks to that institution called 'sponsors', so ready with financial assistance at the drop of a hat!

On the Telly, violence is the order of the day. There is no film without an orgy of fights and display of gory, broken heads or limbs. The latest trend-one wonders if the Beijing Conference of Women discussed it-is women being treated brutally in hot scenarios, rendered hotter by unabashed displays of near nakedness, sensation, more sensation and more exhibitions of brutality, is the formula for widest coverage.

In this country known for its ancient heritage and a civilisation of softness, courtesy, decorum and respect for fine arts-in short-one of the most elevated cultures in the world, these new and

disturbing trends are daily gathering momentum, We seem to have lost the will to protest effectively at outrages perpetrated on man, woman, child, beasts, monuments etc.

Of course, there are a few brave but lonely travellers footing through this Amazonian forest of uncivilised upheavals. But their voice is not heard, nor indeed can it ever be in the face of the tank regiments of concerted social misbehaviour, crushing every civilised voice, in its brutal march.

'Fatigue' Phenomenon

In an article, Alvin Toffler has said that "Men behave irrationally acting against their own clear interest, when thrown into conditions of high range and novelty". Faced with the recent eruptions of abnormality in every sphere of social life, social psychologists attribute it to fatigue which expedites mental deterioration to such an extent that a soldier will remain passive or will go to sleep, even when bullets are whizzing all around him. Even the most stable and normal people, reduced to confusion and state of mindlessness in which their judgements are completely warped and non-functional,

In the field of the Arts, especially of classical Karnatak music, the fatigue phenomenon has come into play and true rasikas are bothered by a subjective feeling of loss and deprivation. The unpredictability arising from the too frequent recourse to novelty, totally new ideas of Raga Alapana, permissive Krithi singing, the over-extended Swara exercises, and what is more relevant, the 'adventurism' that permeates our concert halls today, has undermined

the sense of reality and thrust the rasika in a dazed condition, into a surrealist environment. No wonder, he is apathetic and is only a passive consumer of music.

As Prof. Lundstat puts it "He longs for an environment in which the gratification of important psychological needs is predictable and less uncertain." Mr. Toffler is of the view that "Over-stimulation has led to bizarre and anti-adaptive behaviour".

Respect for Tradition

A true revival of sustained interest in Karnatak music cannot be brought about, unless the excessive 'Novelty scenario' described above is changed and performing musicians forsake their sensational approaches to gain public attention at any cost. We cannot revive the gurukula system for obvious reasons. But, fortunately there are still, amongst us, great teachers who have behind them decades of learning, teaching and performing experience, such as Sangita Kalanidhis' D.K. Pattammal, Prof. T.M. Thiyagarajan, the Pithamaha Dr. Semmangudi Srinivasa Iyer himself and others.

A fundamental change can be effected only when 'TRADITION' is respected. A beautiful definition 'Tradition' has been given by Lord Acton in one of his famous judgements, viz.,

- a) It persists over several generations,
- b) If it changes at all, it changes only slightly or partially
- c) It is not questioned by its adherents nor thought by them to need justification.

"More briefly still, we may say that traditions are chronic, continuous and authoritative".

When these criteria are applied to Karnatak music, a curious corollary would be that musicians should first absorb the entire music of the great Trinity of Syama Sastry, Tyagaraja and Muthuswamy Dikshitar, if only because their creations satisfy

the above conditions (a), (b), (c) as no others can. These three geniuses succeeded in infusing their music not only with the best of lyrics, Ragam and Talam but impregnating them with intense devotion for which music was devised as a vehicle.

Even in these days of indifferent listening, a careful observer cannot fail to observe the wave of brightness that spreads over the faces of rasikas when a great composition of the Trinity is rendered, especially that of Sri Tyagaraja. The musical sustenance they provide is unmatched by those of all other composers. The 'culture shock' that has overtaken listeners can be overcome only by going back to the Trinity. The need of the hour is not novelty or change for the sake of change, as over-enthusiastic young musicians believe, but a truly classical spirit which would induce sincere efforts to seek the divine nectar that lies embedded in their Kritis.

Whatever its aesthetic trappings, our music must still relate to God in any of His forms like Rama, Krishna, Govinda, Siva, Ganesh, Muruga, Iyappan and Devi. Music is "Moksha Sadhanam" as our forefathers always maintained. It cannot be acquired through make-believe but only through steady, sincere and soulful 'Sadhana' and in a humble spirit. As Walter Lippmann stated, "To have Humility is to have, in the last reaches of Reason, a saving doubt," That humility was the factor underlying the immortal music of our past giants. 'No hungry generations can tread thee down', as Wordsworth put it.

Courtesy : Souvenir of
Sri Krishna Gana Sabha,
Madras (1995-96)

Thinking Aloud

TALENT EXP(L)OSURE

Continuing the study of "Talent Exp(l)osure" here is what the undersigned stumbled upon in an old volume of SHANMUKHA published about two decades ago. The agony and ire expressed by Prof R.K. Ramanathan about the 'New Generation' then in an article analysing the Tradition and Talent in Karnatak Music" seem to hold good even today.

The analysis goes thus:

"A new generation has usurped the concert platform but what a fall there has been can be realised only by one who has lived in both the worlds. Such a person cannot help noticing a general loss, a palpable decline in musical stature today. The Titans have disappeared and a veritable throng of Lilliputians have come to occupy their places. We have become the legatees of a music which is uniformly dull, repetitive and soulless. A time has come when a musician does not command an audience but cringes for it. He is obliged to hawk his wares around in the hope of finding buyers. His vocal stamina which is already on the weaker side is further weakened by his dependence on scientific gadgets. He is at the mercy of Sabha secretaries, reviewers and impresarios, not to say successful accompanists. He tries to grab all the umpteen opportunities that modern conditions have created, as for example, broadcasting engagements and foreign assignments. Some of these opportunities were denied to their elders.

Craze For Novelty

"Anyway, the over-all effect of them is that they have successfully

robbed the artistes of their traditional moorings and have made them victims of rootlessness. They are compelled to resort to gimmicks in order to win public favour. In a frantic search for novelty, the entire corpus of composed music is ransacked, Kritis which were hitherto regarded as jealously guarded gems are being bandied about from one singer to another until they are drained of all their vitality. There is a steady process of democratization which is undermining the very foundations of tradition. A vast horde of ambitious aspirants is being fed on this lean fare and are waiting to leap into the limelight. The whole world of music is geared to numerical expansion. The sooner we stop it the safer will it be for the future of our music.

"It is not advisable to stop the spread of musical knowledge. What is required is the suppression of premature efforts at publicity, especially those made by persons of mediocre merit. On the one hand, there is a general slackening of the rigorous discipline that is essential for artistic expression. On the other, there is a tempting array of opportunities too good to be turned down. Bad music and blind patronage feed on each other with the result that the general level has sunk to an unprecedented low.

"The stalwarts of the older generation have also been responsible to some extent for this state of affairs. Long after they had passed their musical prime, they continued their public appearances and debased the general taste by inferior stuff. Past glory seemed to cover up a multitude of shortcomings. Public patronage continued to be ex-

plotted with undiminished vigour. Thus listening standards went down simultaneously with singing standards. This paved the way for the emergence of a kind of music which is irredeemably second-rate, not to say second hand. It is a sad day for Karnatak music when even playback singers have come to be accorded full classical status.

"The foregoing remarks, I am afraid, may be considered as a wholesale condemnation of present day vocal music, which it is not my intention to make. Fortunately, there are a few young artistes who have the capacity to give us at least some glimpses of

the departed glory. They are our only hope in these depressing circumstances. It remains to be seen how effectively they can act as transmitters of tradition to posterity."

Time pauses for none. History of music marches on. Generations of artistes come and go. Geniuses, inovators, all contribute to the evolution a continuity. While a healthy trend of today is absorbed in the tradition of tomorrow, gimmicks and glamour fade away and evolution of music continues with reinforced strength and vigour.

- R. Saroja

Discards triumphed

Konerirajapuram Vaidyanatha Ayyar was vocal support to Harikatha maestro Tirupazhanam Panchapakesa Sastri. His voice was then gruff, lacked pliability and could not translate his rich mental formulations. With cutting sarcasm, Sastri told him that his (Ayyar's) voice was too good for musical discourse and that he could seek his fortunes as a vocalist. Konerirajapuram had a beautiful Nataraja icon. Even as the Lord danced to win, Vaidyanatha vowed that either he became a matchless vocalist or his arteries would burst in his efforts to tame the intractable voice. And with tenacious will-power he tamed and seasoned his turbulent voice. He dwarfed stalwarts and shot to the top as a vocalist.

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Tamil New Year.

Cultural Scene in Bombay

Music of Class

The 3 day New year Festival got up by the Shanmukhananda Sangeetha Sabha at the Pandal premises in January, 1996 was a grand affair serving music of class and quality. Musicians of repute regaled the audience to the fill of their pleasure with weighty music.

Heralding the festival Bombay Sisters, C. Saroja and C. Lalitha, performed with an aplomb bringing out the mature musicianship in them. Of late they have shed their dominating performing frills and settled to a sedate pace that suits their voice, their Vidwath and enhances the quality of their music. There was that skilful presentation but not that overwhelming artistry or raucous dueting, to quote a confrere.

A tranquil aesthetics was what one perceived in Lalitha's Kalyani. Built up step by step in Vilamba Kala with succinct delicate phrases strewn in gracefully, Kalyani rose reposefully. And stood a stable backdrop for that touching *Evaramadugudura* of Saint Tyagaraja. The mood and mode were carried through their Manodharma phasings in Niraval and Swaraprastharas.

Earlier their *Deva Deva* (Mayamaiavagowla) packed with the wholesome improvisatory facets set the pace for the concert. Following a quick Kannada, *Sharavana Bhava Guhane*, Saroja launched on Todi for the major Ragam-Tanam-Pallavi suite.

Though Saroja's voice has slightly hardened, she could negotiate with control and neatly etch the contours of Todi. Devoid of virulence which is usually associated with the sisters' style, the Alapana was predominantly placid and Bhava - oriented.

The old time Pallavi in Adi Tala, *Nelata Marulu Kontini Vanipai Chala Sadananda* was a pleasure to listen to. One could not dispute the grandeur of old time melodies and seasoned Pallavis.

The accompanists where accommodative and played with alacrity.

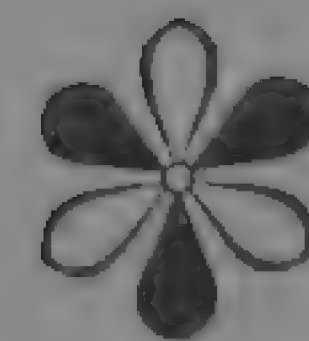
One always goes to K. S. Gopalakrishnan's flute recital with certain high expectations. His soft, caressing music lulls you into a tranquil bliss. And he never disappoints. It was one of the rare occasions at the Pandal cutcheri that despite three percussion support Guruvayoor Dorai (Mridangam), Rajesh Srinivasan (Kanjira) and L. Shankar (Ghatam) the music was soft, lucid and luminous. Perhaps even the public address system came under the spell of venu Gana!!

The rare elusive charm of Lathangi was captured neatly in his flute melody. The exquisite Bhava-laden Alapana was further soothingly explored by Mysore Nagaraj whose melody brought forth the plaintive elegance of the mode. Patnam Subramania Iyer's *Marivere Dikkevvaro*, was an edifice finely beautified by Svara sallies.

Came the dawn melody heralded with the cooing of birds. The melody was so natural, not making any pertensions. A pleasant dawn it was in Bhupalam taking the listeners to ethereal heights. Swati Tirunal's *Gopalaka Pahimam Anisam* was another treat, with built-in Yathi frescoes.

Bhairavi, the main Raga of the evening glowed in its poignant placidity. The Visranti he showed in the Vilamba build up, the involvement in the Raga, the cascading

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melody reflected the *Upasaka* of Nada that he has become. Nagaraj with his own individuality brightened Bhairavi's splendour in his solo slot. And while one anticipated flowing Tanam, the maestro started on Dikshitar's *Balagopala*, and made a major number of the composition.

K.S.G. is one instrumentalist who never trifles with Niraval and his improvisation at "*Neela Nirata Sareera*" was a class by itself followed by Swaras, soft and elegant. It was the soft strokes of Mridangam which added to the wholesome aesthetics of the presentation, finely stroked by Violin.

Digressing a little, one may point out that this has been a season of Bhairavi and *Balagopala*. Blossoming talents and renowned maestros revelled in its musical flourish, presenting it in their own individualistic style. Needless to say, KSG had his own way to steal into the hearts of listeners.

The Thani was an interesting session to watch with the elder percussionist in the lead, inspiring and directing the youngsters into rhythmic complexities, and the latter responding with ease, it was a good exposure to the new blooms. L. Shankar, it may said, is being groomed by Ambalapuzha T. S. Nandakumar, a dynamic and versatile teacher, at the Shanmukhananda Sangeetha Vidyalaya and is at ease with Ghatam, Kanjira etc.

The same accompanists made a different stroke the following day playing to O.S. Thiagarajan. Soft strokes and tunes gave place to vibrant strides and sizzling stances to match the spirited typical Cutcheri Pantha of the vocalist.

Thiagarajan is rising fast to the top and he has a rich voice and pucca Patanthara to fall back upon, to make an impressive performance. And it did turn out to be a performance where imagination and dis-

play of musical skills with aesthetic sensitivity were cast in a tuneful blend. A blend of Vidwat and Vyaharam

He got into a spirited dialogue with Violinist Nagaraj in Alapana, Niraval and Swaras and kept the percussionists fully engaged on rhythmic front. A cutcheri that would please a common man and a Connoisseur.

After a spirited *Vinaradana Manavi* (Devagandhari), an elaborate Hindolam reflecting his intuitive perception of the Raga gave ample scope for Nagaraja to weave his spell of melody. Sivan's *Sama Gana Lolane* with swaras was elaborate too.

Making a quicky of Kalyani, rendering Tyagaraja's *Pahiman Hare Rangana* Sayee, he delved into Kambhoji on an indepth Alapana. The picture was grand and vibrant, though at times he twanged Yadukula Kambhoji nuances. The expansive picture was another instance of an apt prelude in this series to grand edifice of "*Tiruvadi Charanam*". And he made a meaningful Niraval of *Aduththu Vanda Ennai Thallalagadu*.

But why did he abruptly wind up the concert? A couple of Tukkadas could certainly have added colour and completion.

With dance schools mushrooming and dancers swarming the stage, artistes of calibre, with art heritage are seeking new pastures for expressions. In which dance, drama, ballet score over the solo.

In today's art scene the traditional "Alarippu to Tillana" Margam has taken a backseat, although the elements of these numbers are incorporated in the choreography touching up the story line with more of dance norms than dramatic genre. The colour, the content (story line), the costume, the conceptualisation of a theme and presentation accord ballets a freshness of

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projection even if the subject be age old and much familiar.

One such was the 2 day presentation of *Vaibhogame and Savitri* by Lata, Gita duo in the Spring Festival of Dance organised by the Sabha during mid-March.

"A ringside view of four celestial weddings of Sita, Rukmini, Meenakshi and Valli from our rich mythology as well as wedding messages of perennial value etc., " says the intro, of *Vaibhogame*. The other, *Savitri*, is an adaptation from Sri Aurobindo's epic "The episode of Satyavan - Savitri -- has been invested with yogic dimension by Sri Aurobindo".

Both the ballets, had very familiar themes. But in the conceptualisation of presentation, in lyrics composed for the story line and in the choreography lay its different strokes.

Hailing from a family deeply rooted in the arts of music, dance, cinematography, documentation etc., Lata - Gita sisters had great resources to draw inspiration from. Themselves dancers of good calibre they have imbibed the technique of Bharata Nrithyam from their aunt Dr. Padma Subramanyam. Having had training under Gurus Narasimhachari and Vasanthalakshmi they have incorporated Kuchipudi stances. And in a ballet it is not a particular technique that dominates. It is the dance flow, the Nritha negotiations that matters. And incorporating their skilful blend of various techniques and synchrony, the sisters presented a pleasing visual. And in such productions *Loka Dharmi* in *Abhinaya*, a certain theatricality, overdoing emotions do creep in as they are not purely classical based.

The brain behind the presentations, was the duo's father Krishnaswamy whose conceptualisation gave the storylines a novel touch, highlighting the philosophy of

wedded bliss in the former, and the yogic power in human that is insurmountable in the latter.. Savitri's success in wrenching back her husband's life from Yama is attributed to this by Aurobindo.

Savitri's mission is projected as one to bring divinity on earth. She refuses to enjoy bliss with Sathyavan in paradise but wants to achieve the same on the earth and succeeds. It is about the power of Shakti in a different guise. And the concept is impressively projected by Krishnaswamy.

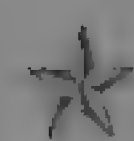
Versatile producer Krishnaswamy also shines through his lyrics and the story projection. It is not the usual Sita Swayamwara stuff that is elaborately enacted. The wedding is reflected through the dialogue of two friends, one all in admiration of Sita and the other consumed with jealousy. The unblemished character of Sita brings a change of heart over the jealous maiden. She sees Sita as a brilliant Jyothi, an embodiment of womanhood..

Valli's Viraha lends a poignant note to the episode. And the whole episode is done in brief Bharata Nritya sequences.

Again, Rukmini Kalyanam is unfolded through the conflict and conviction of the Brahmin who is entrusted with the duty of secretly delivering Rukmini's letter to Krishna. His dilemma between loyalty to the king and timely help to the love-lorn Rukmini, his ultimate decision to help the cause of love, his wife's part in persuading him to don the messenger, all give a novel turn to the depiction of a known theme.

Meenakshi Kalyanam has a liberal doze of Bharata Nrithyam with Karanas and the story line moves on through the conversation between the maid and the queen mother who despite her daughter's victory over the whole world is seen sullen. The mother's instincts to see her daughter as a woman settled in life and not as a warrior

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flaunting her valour and success gives it a new dimension. But the climax is where Meenakshi stands stunned at Shiva, and is at that very moment pleasantly vanquished. An impressive climax.

It is again the weighty musical support with musicians of mark lending their voices that gave the visual its presentational impact. Trichur Ramachandran, S. P. Ramh, Unni Krishnan, Rajkumar Bharati, Lalgudi Vijayalakshmi, Sunanda certainly have been a vital support to the ballets. It is no exaggeration that they brought to life the lyrics written by Krishnaswamy and music composed by Shyam Joseph. Music was in Raga - based classical mould, with folk touches here and there where necessary, and dance choreography in the duo's hands. Though 'live' music would have enhanced the quality of production, recorded music did not impair the visual presentation.

On the Sabha foyer presentations Suma Sudhindra of Bangalore gave a Veena recital in February that carried a poignant note with it. First, it was very brave on her part to proceed with the concert commitment after receiving the news of the sudden demise of her Guru Chitti Babu. And she had to perform to a near an empty hall with just a few rasikas strewn over here and there.

But overcoming the grief and little bothered about thin audience she fulfilled her commitment with entertaining spirit. Once entering into the realms of music, it was melody that took precedence.

After a solemn *Annapurne Visalakshi* (Sama), the choice of *Simhendramadhyaman* sounded viable for a vibrant display of her skill. The Gamaka - laden Alapana, traversing over the octaves, the vibrant Tana, the sizzling twangs and the Khanda Triputa Pallavi, with practised Vinyasa reflected a seasoned artiste that

she is. The Ragamalika Swaras in Sivaranjani, Behag and Revathi were in tune with modern trend but reflected poignance. The ingredients were all there. Yet there was the depth lacking in this Manodharna presentation.

The Tukkadas *Krishna nee begane* (Yamuna Kalyani), *Bara Krishnayya* and *Hamsanandi Tillana* were in entertainment spirit too.

Bhakti Sangeet, with some patriotic songs marked the Republic Day Celebrations. P.S. Krishnamoorthy, a versatile musician, conducted a mini - Bhajan session with wife Mangalam on vocal support and Lakshmi Subramanian (Violin) Ramaswamy (Mridangam), Kumar (Talam), Girish Nalawade (Tabla) and Easwar (Keyboard) as accompanists.

It was a well rendered, well received 'light' entertainment highlighting Bhakti. A ragamalika stringing the Ragas in the lyrics. *Kalaivani Thaye* (Vachaspathi), *Muruga Muruga* (Saveri) *Matha Nee Irangayo* (Bageshree) plus select Bharatiyar songs formed the repertoire. However his own effort at a "symphony" of Hindustani and Karnatic Music weaving *Smriti Bhairavi* and *Hemavathi* on Swara plane with a view to highlighting National Integration was an imaginative creation.

Among all those luminaries who made landmark contributions to the evolution of Hindustani Music, the two Vishnus. Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande take pride of place. Pt. Paluskar elevated the status of Music and musicians, took music to the people, brought order in music teaching and music learning, attuned to the requirements of the period without compromising on the quality.

Gandharva Mahavidyalaya was his brainchild. And he made an opening for the women to enter into performing field. Also

participated in the Independence struggle tuning many patriotic songs.

The other Vishnu, Bhatkhande, brought about a renaissance of music, both in grammar and in practical enunciation. To him goes the credit for the resurgence, preservation and systematisation of Hindustani music in the 20th century. Leaving a lucrative legal practice he immersed himself in music and musicology. He donned, one may say, partly, the roles of Venkateswari and Purandara Dasa, in systematising the Thats (from the Melakarta Scheme) and ensured graded lessons for the beginners of music. Like his contemporary Pt. Paluskar, he brought about systematisation in institutionalised coaching of music. He established the Marris College of Music at Lucknow (renamed today Pt. Bhatkhande College of Music), a famous institution which has produced many musician, academics, stalwarts of today. He introduced notation and compiled many rare Bandishes, convened Music conferences to propagate music. In short, both the Vishnus took to Music with a missionary zeal and made significant milestones in Hindustani music.

Paying homage to these path finders, Shanmukhananda Sabha organised Pt. Vishnu Digambar Paluskar Day in February and Pt. Vishnu Narayan Bhatkhande Day in March 1996, when students of the Department of Music, University of Bombay, paid their Anjali.

On the Paluskar Day, Kiran Kamath, Rupali Pandit, Chinaiyah Ukaiah, accompanied by Avinash Tawade (Harmonium) and Manohar Kulkarni (Tabla) gave vocal recitals. Though undergraduates or just on the threshold of post graduation in music academics the participants have already reached a standard on the performing front, thanks to their training and 'riyaz' What

impressed most was their vocal power and purity and sustenance of pitch (Sruti).

Kiran Kamath's sonorous voice brought out the elegant nuances of Puriya Dhanashree, the bass Sancharas coming so natural to him. His is an open throated singing but where necessary he brings in modulation with ease. His Sargams were fluent in any tempo. So were his Gamaks, graces and Akar Taans. The Drut Khayal Payaliya Jankar, had a familiar ring with the audience and the 'Bol Bant' in *Piya Samjavu Samjat Nahi* was imaginative. A student of Pt. Jal Balporia in the University in BFA (Music) classes, Kiran is being trained also by Ustad Dilshad Khan.

Rupali Pandit's Yaman had certain tranquillity. One could feel the artiste's fine perception of the Raga. With a voice with power and pliance she built up the Bandhish tier by tier, raising the Raga edifice too alongside. Methodical and measured grace characterised this MFA student's rendition who is under the tutelage of Pt. Ajay Pohankar and has had her training under Shri Balchandra Patre and Asha Khadilkar.

Chinaiyah Ukaiah has come all the way from Mauritius to do his Masters in Music (MFA). His ancestors were from Andhra Pradesh and as he had no opportunity to develop beyond certain level, at Mauritius, Mumbai attracted him and he is training under the Head of the Dept. of Music, Dr. Vidyadhar Vyas.

Ukaiah has a good voice, command with a slight nasal twang. He rendered Rageshree in a measured build-up and showed competence.

Girish Sabnis's short Tabla solo was crisp and brilliant. Sizzling Bols sparked off his fingers and he is sure to make a mark in the field should he take it up as a profession.

Those who paid Anjali to Pt. Bhatkhande were all Vocalists: Jyoti Yaji, Suparna Rege, Avinash Tawde and Neelakshi Pendarkar, accompanied by Shantaram Jadhav (Harmonium) and Abhay Datar (Tabla).

Jyoti's Madhuvanti was a neat starter and the Raga infused with Komal Nishad in Avaroha in peculiar Vakra Sancharas (in tune with today's trend) lent a poignant touch. The Bandish *Shiva Agamadhantha Varamanda Jyoti Bhagavanta* was rendered with fine musical grip. Her voice has the Gathra but she was a bit shaky in Akaar Taan.

Suparna Rege's strength is in her Vishranti and in placid form she enunciated Puriya. Her reach of the Tara Shadja had professional elegance. Tutored by Pt. Ajay Pohankar, Smt. Shrish Joshi and Pt. Ratnakar Pai she has imbibed a form that makes good use of Meend, whirligig Taans with good effect.

Starting a bit locquaciously Avinash Tawade warmed up and got into an involved rendering of Maru Behag. He uses his voice flexibility to the advantage of musical enunciation. *Rasiya Ho Na Jaye*, a familiar Bandish was gradually built up with eclat. This student of Pt. Firoze Dastur is equally proficient on Harmonium on which he accompanied those who sang on Pt. Vishnu Digambar Paluskar Day. However, his vocalism was not affected by his Harmonium technique.

The rounding of Anjali concert by Neelakshi Pendarkar (a student of Dr. Vyas) was an impressive finale. A post graduate Exam-goer Neelakshi showed maturity in her rendition of a Bandish that was cast in a melody - offshoot of Karnatak Gangeyabhushani and there was the use of Komal Nishad in an Avaroha - Pradhan Vakra Sanchara. Perhaps to ward off Vivadi Dosha and add beauty. The students on

the whole proved that scientific knowledge of music only helps enunciate with greater involvement.

Besides, there had been Anjali to Purandara Dasa and Syama Sastri held during the quarter. A few students of the Sabha's Sangeetha Vidyalaya and outside institutions made the events a worthwhile Sangeethanjal (the participant's list is published elsewhere).

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

'Vandeham Jagat Vallabham Durlabham'

The devotional strains of the Sankeerthana of Annamacharya rent the air as His Holiness Andavan Swamy Sri Ranga Ramanuja Desikan of Srirangam was welcomed amid Veda Ghosham and Geethanjali.

Himself a great musician and a Sangeetha Rasika, His Holiness enjoyed the compositions the Vidyalaya teachers and students rendered at the Dolotsavam. His Benediction was one of the most touching events one had experienced. Commencing with a Sloka in grand Kambhoji he gave a discourse on the various interpretations of Paduka Sahasram, one that was elevating musically and philosophically and, why, poetically too. Nothing could have been more auspicious for the Vidyalaya staff and students to begin the Tamil New Year than at the feet of the great Guru, singing the Lord's praise and seeking the Guru's Blessings.

- Kinnari

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PANDAL PROGRAMMES

2-DAY SPRING FESTIVAL OF DANCE

LATA AND GITA DUO-DANCE BALLET — 16-3-1996 — SATURDAY — 6-30 P.M.
"VAIBOGAME"

A ringside view of four celestial weddings of Sita, Rukmani, Meenakshi and Valli, from our rich mythology as well as wedding messages of perennial value etc.

17-3-1996 — SUNDAY - 6-30 P.M. — "SAVITRI"

"SAVITRI" is an adaptation from Sri Aurobindo's epic. The episode of Satyavan - Savitri in the Mahabharata has been invested with yogic dimension by Sri Aurobindo.

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3-DAY SUMMER FESTIVAL OF MUSIC (April)

27-4-1996 — Saturday — 6.00 P.M.

Padmashri Dr. Sheik Chinna Moulana	—	Nadaswaram
Mr. S. Kasim, B.Sc.		Recital

Thavil Nadhamani Sendhamangalam A. Manikantan	—	Special Thavils
Trichy S. Senthil Kumar		

28-4-1996 — Sunday — 6.00 P.M.

Shri Neyyattinkara Vasudevan	—	Vocal Music
Shri V. V. Ravi	—	Violin
Shri R. Ramesh	—	Mridangam

29-4-1996 — Monday — 6.00 P.M.

Gayaka Samrat		
Shri Manakkal S. Rangarajan	—	Vocal Music
Smt. Manakkal Padma Rangarajan	—	Vocal support
Smt. Manakkal Bhanumathi Hariharan	—	Violin
Shri Manakkal R. Sriram	—	Mridangam

2-DAY SUMMER FESTIVAL OF MUSIC & DANCE (MAY)

18-5-1996 — Saturday — 6.00 P.M.

Shri Chitraveena Ravikiran	—	Chitraveena
Shri Mysore M. Manjunath	—	Violin
Shri K. V. Prasad	—	Mridangam

15-5-1996 — Sunday — 6.00 P.M.

DANCE BALLET — "DASAVATHARAM"

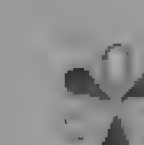
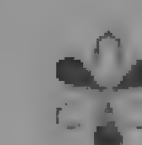
by "UPASANA TROUPE" BOMBAY - Direction : Smt. Jayashree Nair

The Ballet "DASAVATHARAM" is based on the first Ashtapadi of Jayadeva's *Geetagevindam*. The Sanskrit verses are set to various Carnatic Ragas and are mimetically explained in Bharatanatyam style.

MUSIC COMPETITION PRIZE DISTRIBUTION

The winners of the Annual Music Competitions for 1995-96 held in January / February this year will receive the prizes at the auspicious hands of that eminent Nadaswaram Maestro Dr. Sheik Chinna Moulana on Saturday the 27th April 1996 at the Indian Gymkhana Grounds, Matunga, at 5.15 p.m. Scholarship Awards will also be presented on the occasion.

S. Seshadri
V. Rangaraj
Hon. Secretaries



REPAIRS & RECONSTRUCTION

Members will be happy to know that a steady progress is being maintained in the matter of Repairs & Reconstruction of the Hall and we are hopeful that the Hall will be ready for recommissioning by the end of this year.

The Tower Block above the stage consisting of Four Floors is now ready and we are in the process of shifting our activities like Sangeetha Vidyalaya, Medical Centre and Administrative Offices to the new premises.

Ducting for Airconditioning inside the Main Auditorium is almost complete. Acoustics and electrical work are being tendered. Stage, Foyer decoration and Seating arrangements will be taken up soon.

We are taking all efforts to ensure that we adhere to the target date of reopening the auditorium.

N. Parameswaran
Hon. Secretary
Board of Trustees

A Useful Guide

Compositions of Tyagaraja Compiled & Edited by T.K. Govinda Rao. Ganamandir Publications, Indira Nagar, Madras - 600 020. Pages 885. Price Rs. 300.

It was Sri Tyagaraja's purpose to reach music to the common man in an attempt to elevate him through music as the Moksha Sadhana. He enshrined this in various compositions of his and also through Bhajana and Unchavarithi. And the purpose of this book, to quote the author - compiler-Editor is, "to present the correct text of the compositions of Tyagaraja in national and international scripts viz., Devanagari and Roman, to reach the maximum people all over the world." In addition, the purpose is also "to provide a free style gist sufficient to feel the mood of the song enabling effective rendition". Quite a laudable venture.

We have had commentaries of songs in English which enabled one to understand the crux of the song and its mood. But they had their limitations - not providing the word-to-word meaning or their deeper connotations. There have been a few works giving word-to-word meaning of the compositions. But while helping one to understand full text of the song, they left one to formulate for oneself the mood of the song, the *Sthayibhava*, the crux etc.

T. K. Govinda Rao has struck a balance between the two and has brought out this book, with commentaries of each stance in the text and a glossary at the end containing about 1000 words, occurring in the songs with meaning suitable to the text. A Rasika may be satisfied with reading the song text and commentaries therein. But a musician whose aim should be perfection on all fronts should peruse the glossary to arrive at a clear perception of the song so as to give the expression the true colour and Bhava. Some hard work but not an uphill task. The free style gist in English at least helps one have a 'feel' of the song which should be helpful to him in rendering. A phonetic chart serves as a guide to pronunciation.

The GAB compositions of the Saint spread out in 837 pages are neatly classified under main heads of:

(b) *Chrysomelinae* *Bartholomaei*.

(b) *Uttara Sampradaya Kaerthanas*.

(g) *Chandala Bhakti Vajra Keertanas*.

(iv) *Tejuka Chandra Kesharnas*.

(v) Group Compositions known as Samudaya Kritis, under which fall Tiruvaiyaru, Kanchipuram, Tirumayur, Kovar, Siranga, Tirupati, Latqudi and Nagapatnam Kshetras on the deities of which he had composed some Pancharathas among them.

(4) Compositions believed not composed by Tyāgarāja but very popular among certain Sishya Parampuras alone. Though not found in all books they are included in this book.

Though we have information that a few popular songs, brilliant in currency and having the Saint's Mubla as well are not his, we do not know which are they. This book lists 24 of them. The very opening compositions in the book *Sri Gananātham Bhajamyaham* (Kanakangi), *Kalasa Vardhijam* (Ratnangi), *Ganamurthe* (Ganamurthi), in the first three Melakarta Ragas belong to this category. It is a revelation, but an authentic one at that.

The index of the songs are at the end, the classification they are under is in the beginning and the songs themselves are listed according to the order of the Melakarta Ragas and their prominent Janyas. Something compact and something to search for yet, worth the exercise.

It is a coincidence that elsewhere in this issue we publish a research analysis in Tamil of the Saint's *Sarvaloka Dayanidhe Sarvabhoma Dasharate* (Huseni), from the Divyanama Sankeertanam. The author, P.K. Srinivasan contends that the Keertana, structured in Pallavi-and Eka Dhatu (of same tune) Charanas numbering 8 brings out the sequences of Ramayana, and further justifies that the song is based on "Nama Ramayana", *Suddha Brahma Parathiparanam*. But the order of Charanas published in books and rendered (by musicians are mixed which amount to tampering with the Ramayana, he bemoans. And he gives the order in which they should be rendered the second and fourth Charanas interchanged). This book also contains the order that 'mixes' up the Ramayana sequences.

The book overall is a welcome addition to one's library as the scripts in English and Devnagari and gist in English will be a boon to many aspiring young talents who are not familiar with Tamil and Telugu scripts. Govinda Rao could bring out the next edition of the same with notation as he is a reputed teacher-performer groomed in Gurukula tradition and his efforts should carry an authentic Patanthara. The author has already undertaken similar publication of Dikshitar, Syama Sastry and others.

The "GARLANDS"

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VEENA & MYSORE BANI

VEENA: The Instrument Par Excellence. By Vainika Vidwan C.K. Shankara Narayana Rao. Published by C.K.S. Rao Felicitation Committee, 156/2B, Ideal House, Main Road, Sion East, Mumbai - 400 022. (Price-Calico bound Rs. 350/-, ordinary Rs. 300/-)

A book which traces the antiquity and evolution of one of the most ancient and melodious stringed musical instruments of India, the Veena, and also guidance for learning to play and perform has been written by the noted guru C.K. Shankara Narayana Rao, Principal of the Tharangini Academy at Chembur, Mumbai.

For over four decades Rao has imparted knowledge of Karnatak music and the Seshanna technique of playing the instrument to hundreds of students. They could have thought of no better way to celebrate the 75th birthday of their teacher than publish a treatise authored by him.

Rao has surveyed the evolution of the Veena from the stringed instruments of olden times with the help of photographs of various temple sculptures. He has analysed the construction of the instrument and the notes (Swaras) produced on the 24 frets and all the four strings (Sarini, Panchama, Mandra and Anumandra). Theoretical and practical aspects of music study are given equal importance by the author. A whole chapter expounds why twelve notes of an octave are made into sixteen notes and details the Melakartha system formulated by Venkatamakhin by a neat permutation and combination of swaras. The 72 Melakartha Ragas are picturised in a chart, and the formation of Janya ragas (offshoots) by deletion of one or two notes from the Janaka Ragas which have seven notes both on the ascending and descending scale are categorised.

The Veena has been compared to the human body by Yedathore Subbaraya Sharma in a book in Kannada

Vedaprakashike (Veena Rahasya). The Spinal chord and the anatomy of 24 vertebrae run similar to the 24 frets of the Veena. Sharma also makes a comparison of the Veena with the Gayatri Mantra and the Vedas. Shankara Narayana Rao has referred to *Vedaprakashike* and with the help of sketches reproduced by his grandson Sriharsha has given a spiritual orientation to the designing of the Veena. The placement of *Moolamantras* of *Gayatri* and *Chakras* in the human body are also given in a drawing.

The main thrust of the book is on the geneology and the playing technique of the revered Vainika Sikhamani Veena Seshanna of Mysore who was the author's guru A.S. Chandrasekhariah's Guru. The composer of the classic *Bhairavi Varnam*, *Viriboni*, *Adappaiah*, a great Vainika of his times, was an ancestor of Seshanna. Seshanna was the youngest son of Veena Bakshi Chikkaramappa whose maternal grandfather Veena Kuppiyah was a descendant of *Adiappiah*. Kuppiyah's another grandson through his son Seshanna was Veena Venkatasubbiah who was *Asthana Vidwan* at the durbar of the Mysore Maharaja Krishnaraja Wodeyar III. He had also taught Veena Bakshi Chikkaramappa.

Venkatasubbiah's son *Doddaseshanna* (a pupil of Bakshi Chikkaramappa) taught Seshanna (1852 to 1926). Seshanna had no issues and adopted his wife's brother Ramanna whose son is Swaramurthy V.N. Rao (Vainika and vocalist).

The speciality of the Mysore school of veena playing is stressed quoting an article by Dr. V. Doreswamy Iyengar who had his

tutelage from Vainika Praveena Venkatagiriappa, a prominent pupil of Seshanna. In Seshanna's technique the quality of *Meetu* is given importance. It should be soft, firm and steady. The strings should be plucked with index and middle fingers alternately. This ensures a continuous flow of sound.

Special exercises and *Swarajathis* composed particularly for the veena helps a player acquire skill in the art of plucking. Vainikas in the past practised *Swarajathis* like the one in *Mohana Raga* attributed to *Vijayanagaram Gururaja Acharya* which gave the right hand fingers a special practice. The plucking is done with natural nails of the fingers and not with a plectrum.

Though Karnatak music is common to whole of South India, the various linguistic regions have their distinctive styles and techniques and characteristics which collectively form a *Bani* (akin to *Gharana* of *Hindustani* music). According to *Doreswamy Iyengar* the differences in *bani* are more pronounced in Veena. The *Tanjore Bani* closely follows the vocal style. The *Andhra* school was known for speed and an astounding variety of *Meetus*. *Taana* rendering was the forte of the *Kerala* school. *Taana* was rendered with the accompaniment of the *Mridangam*.

The Mysore Vainikas were of the belief that confining to the vocal style would limit the scope of the instrument. They wanted the full potential of the instrument to be tapped. Much importance is given to the left hand technique too. Each *Gamaka* is produced by using the correct technique-like *Jaru*, *Leena*, *Vali* (inflection of the string on a single fret), *Sphurita*, *Pratyahatha* appropriately. The technique of using the left hand index and middle fingers is a unique feature of the Mysore Bani, says *Doreswamy Iyengar*. *Taanas* move in a medium and steady speed in combination of 3, 5, and 7 *Swaras*. The sound of the side strings is interspersed in between the

notes. It is said to be a highly evolved technique.

Mysore Bani has been in vogue for the past 175 years since the days of *Venkatasubbiah*. It reached its perfection in the hands of *Veena Seshanna*, who fortified the glory of Mysore as a Veena performance centre. Seshanna believed that the scope of the Veena would be constricted if confined to the vocal style. He like the Vainikas of his earlier era felt the potentialities of the instrument should be fully exploited by a judicious combination of vocal and Veena techniques so that a Veena recital could be more sustaining.

A special point of detail given by Rao is that the Veena was being played by holding it in an inclined position prior to Seshanna, who first started the practice of holding the Veena horizontally as in vogue today. *Chikkaramappa* used to play it only in an inclined position across his chest. The revolutionary improvements in the fingering techniques introduced by Seshanna have crept into other schools also to some extent, according to Rao.

As Veena maestro Dr. V. Doreswamy Iyengar says in his foreword to the book, Rao has made the book comprehensive by dealing with equal stress the theoretical and practical aspects of the art of playing the Veena. He has devised a script to guide learners and has proceeded from fundamentals to lessons on *Varisais* to *Taala Prakarana*, *Madhyama Kala Taanas*, *Lakshana Geethas*, and a long concluding chapter giving *Kirthanams* and *Kritis* well suited to the Veena. Some famous *Tillanas* of Seshanna are also included besides a composition by Rao himself in *Tharangini Raga*. In sum, the book is a valuable addition to the literature on music and musicology of India.

N. Hariharan

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292 Jaysbankar Yagnik Marg, Bombay - 400 022. Phone : 409 22 11, 409 22 44, 407 88 88

SATURDAY— 20-1-1996 SAINT PURANDARA DASA DAY

6.00 - 6.30 P.M.	Students of Mysore Sangeetha Vidyalaya Dombivili, (Conducted by Smt. Uma Nagabhushanam Kum. Lakshmi Subramaniam (Disciple of Smt. Parvathi Shankar) Shri Nagaraj	Vocal Violin Mridangam
6.30 - 7.00 P.M.	Maitreyi Sreeranganathan Kum. Lakshmi Subramaniam Shri Ramaswamy N.	Vocal Violin Mridangam
7.00 - 7.30 P.M.	Kum. Mythili & Meera (Students of Shri T. S. Anantharaman) Smt. Vanamala Dixit Shri Sriram S.	Vocal Violin Mridangam
7.30 - 8.00 P.M.	Kum. Lakshmi Rao (Disciple of Shri T. S. Anantharaman) Smt. Vanamala Dixit Shri Prasanna	Vocal Violin Mridangam
8.00 - 8.30 P.M.	Smt. Vanamala Dixit Master Vijay Natesan	Violin Solo Mridangam
8.30 - 9.00 P.M.	Kum. Ramya Narasimhan Kum. Lakshmi Subramaniam Shri Prasanna	Vocal Violin Mridangam

SUNDAY - 21-1-1996 SRI SYAMA SASTRY DAY SANGEETHANJALI

6.00 - 6.30 P.M.	Dr. Ranganathan (Student of Smt. T.S. Kamakshi) Kum. Lakshmi Subramaniam Shri K. Kumar	Vocal Violin Mridangam
6.30 - 7.00 P.M.	Smt. Jayashri Arvind (Student of Prof. K.S. Narayanaswamy) Sri Sriram S.	Veena Mridangam
7.00 - 7.30 P.M.	Smt. Rukmini Srinivasan (Student of Smt. T.S. Kamakshi) Kum. Lakshmi Priya Shri L. Shankar	Vocal Violin Mridangam
7.30 - 8.00 P.M.	Kum. Lakshmi Priya N. (Student earlier of Prof. T.S. Krishnaswami and now under tutelage of Smt. Visalam Vageeswar) Shri Narayanaswamy P. V.	Violin Solo Mridangam
8.00 - 8.30 P.M.	Shri P. E., Krishnan (Learnt earlier under Alathur Panchapakesa Iyer & now under Smt. Alamelu Mani) Smt. Lakshmi Subramaniam Shri K. Kumar	Vocal Violin Mridangam
8.30 - 9.00 P.M.	Smt. Prema Krishnan, Smt. Janaki Swamy, Smt. Renuka and Smt. Gangarajan (Students of Smt. Kalyani Sharma) Smt. Prema Sundaresan Shri Nagaraj (All the Mridangists are students of Shri T.S. Nanda Kumar)	Group singing Violin Mridangam

A Tribute

A Guru Pranam

During the golden era of music that is around the '60's & 70's, musicians were looked upon with awe and respect. Music lovers attended classical programmes en masse and sat up to the last Mangalam piece. Loud applauses echoed through the auditorium in appreciation of each rendering. After every programme, one felt elated. Heated discussions spiced with criticism as well as appreciation from the enthusiastic listeners entertained us on our way back home. That was the musical world a world of its own, wherein music lovers literally lived through the few hours of entertainment, totally in bliss and away from the mundane humdrum.

Dr Chitti Babu - the student of the late Vainika Vidwan Sri Emani Sankara Sastry had niched for himself a revered and enviable position amongst the then music stalwarts like Smt. M. S. Subbulakshmi, M.L. Vasantakumari, D.K. Pattammal, Semmanguar and so on. The age old instrument - Saraswati Veena - had taken a new tonal form in his hands. Weathering all criticisms of the so - called traditionalists, he forged ahead with his own lucid style of rendition. His clear *strummings*, *soothing gamakas*, *astounding speed* and *gayika style* reached beyond the critics to the enthusiastic masses, be they musicians or just music lovers. They swayed to his Veena's tone and rhythm. Veena was no longer a boring instrument!

Veena is perhaps the only instrument, the handling of which has always been in for criticism. Perhaps that is the reason why Goddess Saraswati has held it in her hands to protect it. Any new innovation was termed as gimmicks or merely 'playing to the gallery. I could never understand the reason why? Is it because one could not

appreciate due to basic traditional outlook, or is it because one could not perform likewise?

We have great Vidwans like the late Shri S. Balachandran, late Shri Emani Sankara Sastry, Shri K. S. Narayanaswamy, Shri R. Pichumani, Shri Doraswamy Iyengar who have all handled the Veena in their own pleasing style. The critics accepted them. But only Chitti Babu had to face 'raised eyebrow's when he played some unique notes in the famous Thyagarajas Kriti - *Ninnu Vina* (Navarasakannada) and his immortal "Cuckoo song". He did not use any special gadget to produce these tones. It was his own innovation. However, while critics derided his venture, the audience came forward and applauded his creativity in bringing forth the unfathomed nuances of this instrument. Hence he had a huge following as his music had touched the layman's heart!

His Veena had a very sweet tone. He successfully brought this out through the 'contact - mike' system without any jarring sound. It is common knowledge that a contact mike will easily amplify the minutest sound. Even a minor slip on the part of the artiste is picked up by the system and amplified hence cannot escape the listener's ears. Thus using the contact mike is not an easy job. But Chitti Babu handled it capably. He coupled his innovative spirit with classic music without compromising on the purity and transported it well to the audience through his Veena. The Veena did not merely play the music but sang in his hands. He rose to international fame. The music world called him a 'Veena Maestro'. Here was a 'Star - Performer'.

Guru Chitti Babu was awarded the title 'Vanika Sikhamani' by His Highness the Maharaja of Mysore. His Veena performance in Sudhar's 'Kalar Kovil' was the highlight of the picture. Besides, he was the recipient of the Sangeet Natak Academy award. He received his Doctorate from the Andhra University. The Mylapore Fine Arts, Madras, awarded him the title 'Sangeetha Kala Nipuna' last year. This was Dr Chitti Babu as known to the public.

As an Enthusiastic Guru.....

I still remember the first time when I played before him at his residence. With cold fingers, I set to strum the Veena, wondering how I had the courage to play before this great person? But his encouraging smile was enough to get me going. My happiness knew no bounds when he accepted me then and there as his student.

As a Guru, he was more like a father - very approachable, kind, understanding and ever - ready to impart all his knowledge to an eager student. He would not merely play the instrument but would sing the Kriti, both the Swaras and Sahitya till it became almost by - heart for the student. He would then play along with the student, showing the various techniques of plucking the strings and the different Gamakas to be

used to bring out the required Sahitya Bhava of the Kriti. He would even explain the meaning of the song and patiently repeat a particular Sangathi any number of time till perfection was reached. I would often wonder if this simple person was the same person who could sway the audience!

His simplicity and patience with each of his students, his interest to find out the drawbacks and capacity to steer us to perfection have always awed me. Not only Guru Chitti Babu but also his parents and Smt. Chitti Babu would treat every student with kindness. We would always feel wanted in his house and we would all be treated as a part and parcel of their family. Such was the Maestro - as a performer he was loved by the audience, as a Guru he was revered as a Father by his disciples.

Guru Chitti Babu's untimely death is a great loss to the music world. Though he may have physically left us all, his Veena's soul - stirring music will linger in our ears forever. After all, his music is divine and hence immortal. He will always be an Evergreen Veena Maestro.

- Lalitha A. Bharadwaj.

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Sr. No.	Title of the Endowment / Memorial	Prize	Prize Winners
VOCAL			
1.	B. V. S. Iyengar Memorial (Instituted by M/s Iyengar & Co, Group I 10-15 years)		I Prize Kum. Saritha Sunder II Prize Kum. Radhika Ramasubram III Prize Master N.D. Vijay Kumar Consolation Prize Kum. Anudhara Sureshram
2.	Smt. Vijayalakshmi Nathan Endowment (Instituted by Shri R.S. Nathan - Group II-15-20 Years)		I Prize Kum. Vaishnavi Rajagopalan II Prize Kum. Kavitha Narayan
3.	(i) Kalki Memorial (Instituted by Shri. T. Sadasivam) (ii) Smt. Narayani Haridasan Memorial (Instituted by Shri H. Shankar) for Bharatiyar Songs		I Prize Kum. Kavitha Jayaraman II Prize Kum. Archana III Prize Master S. Lakshmi
4.	(i) Shri Karugudi V. Sankara Iyer Memorial (Instituted by M/s Sankar Iyer & Co.) (ii) Shri K. Gopalachari Memorial (Instituted by Shri S. K. Iyengar) Papanasam Sivan Kritis		Apprn. Prize Shri V. Ramaswamy
5.	Shri R.V. Murthy Endowment (Instituted by Shri R.V. Murthy - Purandaradasa Compositions)		I Prize Shri V. Ramaswamy II Prize Kum. S. Maithavee III Prize Vaishnavi Rajagopalan
6.	Smt. D. K. Pattammal Endowment, Pancharatna Kritis - (Instituted by Dr. V.V. Srivatsa).		I Prize Kum. Priyadarshini Narasimhan II Prize Kum. Romya Narasimhan
7.	Shri S.R. Kasturi Endowment (Instituted by Kalaimamani S. R. Kasturi) Shri P.R. Krishnaswamy Memorial (Instituted by Shri S.K. Iyengar) Maharajapuram Santhanam Memorial (Instituted by Maharajapuram Viswanatha Iyer Trust) for Tyagaraja Kritis		I Prize Shri Krishnan Iyengar II Prize Kum. Chitra Shankar III Prize Shri S. Raghunath
8.	(i) Shri T.S. Subramaniam Endowment (Instituted Shri T.S. Subramaniam) (ii) Smt. Alamelu Mangal Memorial (Instituted by Shri S.K. Iyengar) Swati Tirunal Kritis.		Apprn. Prize Shri V. Ramaswamy
9.	Smt. Karugudi Sathiyavathi Memorial (Instituted by Shri Hanumanth Rao)		I Prize Kum. Chitra Shankar II Prize Shri S. Raghunath & Shri V. Ramaswamy

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|---|---|
| 10. Smt. D.K. Pattammal Endowment
(Instituted by Dr. V.V. Srivatsa)
Harikesanallur Muthaiah Bhagavathar Kritis | I Prize Kum. Priyadarshini Narasimhan
II Prize Shri Krishnan Easwaran
III Prize Shri S. Raghunath |
| 11. Smt. D.K. Pattammal Endowment
(Dikshitar Kritis)
(Instituted by Dr. V.V. Srivatsa) | I Prize Shri Krishnan Easwaran
II Prize Shri S. Raghunath
III Prize Kum. Chitra Shankar |
| 12. Gayakasikhamani Palghat
Anantharama Bhagavathar Memorial
(Instituted by T. A. Subramanya Iyer for
Tyagaraja, Dikshitar & Swati Tirunal
Kritis) | Appn. Prize Krishnan Easwaran |
| 13. Maharajapuram Viswanatha Iyer
Memorial for (Alapana (Instituted by
Maharajapuram Viswanatha Iyer Trust) | Appn. Prize Shri S. Raghunath &
Kum. Chitra Shankar |
| 14. Shri P.R. Krishnaswamy Iyer
Memorial- Silver Kuthuvilakku
(Instituted by Smt. Anuradha Badri for
Kritis of Patnam Subramania Iyer &
Mysore Vasudevachar) | I Prize Shri Krishnan Easwaran |
| 15. Shri Navalpakkam Sunder Rajan
Endowment for Syama Sastry Kritis
(Instituted by Shri N.S. Rajan) | Appn. Prize Shri Krishnan Easwaran &
Kum. Chitra Shankar |
| 16. Violin
Group. I:(i) Smt. Lakshmi Ammal
Memorial
(Instituted by Shri G. Sundaresan)
(ii): Smt. Mangalam Govindaswamy
Endowment
(Instituted by Shri T.S. Krishnaswami) | II Prize Kum. Sweta Krishnan |
| 17. Mridangam
Group I | I Prize Master V. Devanand
II Prize Master S. Shreekanth |
| 18. Gr. II. Vellore Sri Ramabhadran
Endowment (Instituted by Vellore
Shri Ramabhadram) | Appn. Prize
I Master Santosh Chandran
II Master Satish Krishnamurthy |
| 19. Tabla Group I | I Prize Master Kini Pranab Sharad
II Prize Master Nilesh R. Prabhu
Consolation Prize Master Shantanu D. Rege. |

Cassette Review

Concert in Capsule

Melodious voice, tradition-bound training, sincere adherence to Patanthara make Subhashini Parthasarathy's music pleasantly classical. She has had music from the cradle. Her mother Nirmala Sunderrajan is a disciple of Smt. T. Brinda of the Dhanammal lineage. The daughter has had her fill under T. Mukta who had dueted with her sister Brinda for long. Plus she had training under T. M. Thyagarajan too. Thus it has been distilled music of tradition and purity that Subhashini has been fed with.

Her rendition in the cassette (of Revathi Enterprises) under review reflects her training and her sincerity to the Bani. It comprises a variety of Vaggeyakaras and compositions, selective in nature:

1. *Nekkurugi* - Abhogi - Papanasam Sivan
2. *Marivere Dikkevvuro* - Lathangi - Patnam Subramaniya Iyer
3. *Nijamarmamulanu* - Umabharanam - Tyagaraja
4. *Amba Nilambari* - Nilambari - Ponnaiah Pillai
5. *Karunanidhi Ilalo* - Todi - Syama Sastri
6. *Tunga Teera Virajam* - Yamuna Kalyani - Kamalesha Dasa

Today, there is greater awareness among the youngsters, of classical music. They are instinctively keen to explore musical aesthetics and nuances, the Sahitya connotation and diction, and are generally innovative. But quite some up-coming talents remain loyal to their school

and feel hesitant to come out of their 'shell' to spell their individuality.

Subhashini's rendition in the cassette reflects a mind that is satisfied with reproducing the Pata as learned and as such leaves something inadequate, that is a personal touch. While the time-frame necessitates capsuling all the facets, one feels, she is capable of much more imagination than she has invested the renditions with. The rendition of *Amba Nilambari* and *Karunanidhi ilalo*, for instance, are good but require the touch that gives it the polish and personal relish. In pronunciation too she needs to be careful to avoid odd-splits. It should not be difficult for her as here grooming in Vilambam is pucca.

However her Alapana of Todi and Lathangi are crisp, and imaginative. *Marivere*, packed with Niraval-swaras impresses in the earlier half.

Would not a flash of Abhogi flagged off the cassette to an impressive start? So much scope has she to project her art. Maybe in times to come Dr. Subhashini would rise up to the brilliance she has achieved in the academics.

Her accompanying artistes R. K. Sriramkumar (Violin), K. Arun Prakash (Mridangam), Madipakkam Murali (Ghatam) play with a good team spirit.

- Kinnari

Sl.No	SCHOLARSHIP ENDOWMENT	NAME OF AWARDEE	NAME OF THE TEACHER
1.	VOCAL Sri Muthukrishna Yathindra Memorial (Instituted by Shri V. Sundaresan)	Shri V. P. Sreejith	Smt. R. Sakuntala
2.	Shri Jayaram Mani Endowment (Instituted by Shri Jayaram Mani)	Shri V. P. Sreejith	Smt. R. Sakuntala
3.	Smt. Lakshmi Easwar Memorial (Instituted by Shri T.N.P. Easwar)	Kum. Mythily	Smt. Prema Krishnan
4.	Radhika Ganapathy Endowment & Trichy Swaminatha Iyer Endowment (Instituted by Trichy Shri Swaminatha Iyer)	Kum. Rupa Ramakrishnan	Smt. Meera Nathan
5.	Kambangudi Kamalabai Venkatarama Iyer Memorial (Instituted by Shri Athmanath S. Iyer)	Kum. R. S. Smruthy	Smt. R. Sakuntala
6.	VEENA Hema Malini Endowment	Shri V. S. Raghavendra	Smt. Kalyani Sharma
7.	Hema Malini Endowment (Instituted by Smt. Jaya Chakravarthi)	Kum. Janaki Krishnamoorthy	Smt. Kalyani Sharma
8.	Shri Jayaram Mani Endowment (Instituted by Shri Jayaram Mani)	Kum. Ranjani Balasubramaniam Shri S. Vaidyanathan	Smt. Kalyani Sharma Smt. Janaki Natarajan
9.	Smt. Lalitha Gurunadham Endowment (Instituted by Smt. Kamala Vivekananda)	Dr. N. Sekhar	Smt. Mangalam Muthuswamy
10.	VIOLIN Shri V. Sridhar Memorial (Instituted by Shri G.R.Rao)	Kum. Lakshmi Priya N.	Smt. Visalam Vageeswar
11.	Shri Jayaram Mani Endowment (Instituted by Shri Jayaram Mani)	Master S. Sudarshan Master L. Ramakrishnan	Smt. Visalam Vageeswar
12.	Smt. Lakshmi Easwar Memorial (Instituted by Shri T.N.P. Easwar)	Master Pradeep Jayaraman	Smt. Visalam Vageeswar
13.	MRIDANGAM Shri Jayaram Mani Endowment (Instituted by Shri Jayaram Mani)	Shri R. Krishna Kumar	Shri T. S. Nandakumar
14.	Shri S. K. Patil Memorial (Instituted by the Sabha)	Master Vijay Natesan	Shri T. S. Nandakumar
15.	TABLA Dena Bank V. Krishnaswamy Memorial (Instituted by Shri V. Ramaswamy)	Master Harpreet Singh	Shri Milind V. Joshi

“ஸர்வலோக தயாநிதே” - ஓர் ஆய்வு

By P. K. ஸ்ரீநிவாஸன்

கீர்த்தனை வடிவங்கள்

ஸர்க்குரு ஸ்ரீத்யாகராஜ ஸ்வாமிகளின் கீர்த்தனங்களை பொதுவாக நான்கு விதத் தலைப்புகளில் பிரிக்கலாம். பல்லவி, அனுபல்லவி, சரணம் என்ற மூன்று பாகங்களையும் கொண்டவைகளாக முதற்பிரிவு. இதில் இம் மூன்று அங்கங்களின் இசை வடிவம் வேறுபட்டிருக்கும். சரணங்கள் ஒன்றுக்கு மேற்பட்டு இருந்தாலும் அவைகளின் இசை வடிவம் அதாவது “தாது” ஒரே மாதிரியாக இருக்கும். பெரும்பாலான உருப்படிகள் இவ்வகையில் அமைந்திருக்கின்றன.

இரண்டாவதாக சில உருப்படிகள் இம் மூன்று அங்கங்களைக் கொண்டிருந்தாலும், அவைகளின் சரணங்கள் வெவ்வேறு தாதுவில், அதாவது வர்ணமெட்டில், அமைக்கப்பட்டிருக்கும். உதாரணமாக, “எந்துகு நிந்தய” (ஹரிகாம்போதி), “நின்னுவினாஸுகழு” (தோடி), “ப்ரோசேவாரெவரே” (ஸ்ரீரஞ்ஜனி), “ஸ்ரீரகுவராப்ரமேய” (காம்போதி) முதலியவைகளைக் குறிப்பிடலாம். ஸ்வரஸாஹித்யமாக அமைந்துள்ள பஞ்சரத்ன கீர்த்தனங்களையும் இந்தப் பிரிவினில் சேர்க்கலாம்.

மூன்றாவதாக, பல்லவியைத் தொடர்ந்து வரும் சரணங்களைக்கொண்ட உருப்படிகள், ‘த்விதாது’வாக அமைந்தவைகளாகும். சில புத்தகங்களில் அனுபல்லவி என்று குறிப்பிட்டு, சரணங்களை அனுபல்லவிபோல் பாடவும் என்று இருக்கும். அதாவது இசை வடிவத்தில் இவ்விரண்டிற்கும் வித்தியாசம் கிடையாது, எனவே இவைகள் ‘த்விதாது’ உருப்படிகள். திவ்ய நாம ஸங்கீர்த்தனத்தில் பல உருப்படிகளும், ‘ப்ரஹ்லாத பக்தி விஜயம்,” “நௌகா சரித்ரம்” இவைகளில் பெரும்பாலானவைகள் இந்த ரகத்தைச் சேர்ந்தவைகள்.

நான்காவதாக ஏக தாதுவில் அமைந்த உருப்படிகள். இதில் ஒரே ஒரு இசை வடிவம் தான் உள்ளது. பல்லவி போல் சரணங்களும் பாடப்படும். ஒரே ஒரு வரி அல்லது ஆவர்த்தனம் கொண்டவைகளாக இருந்தாலும் இதில் ஸ்ரீத்யாக ராஜ ஸ்வாமிகள் ராக பாவம் சிறிதும் சந்தேகமின்றி விளங்கும்படி கீர்த்தனங்களை இயற்றி இருப்பது அவரது இசைப்புலமையைக் காட்டுகிறது.

“ஸர்வலோக தயாநிதே!!

இந்த உருப்படி ஸ்வாமிகளின் திவ்ய நாம ஸங்கீர்த்தனத்தில் அடங்கியது. பல்லவியை அடுத்து எட்டு சரணங்கள் கொண்டு உசேனி ராகத்தில் ஏக தாதுவில் அமைக்கப்பட்டுள்ளது. உசேனி ராகமே ஒரு ரக்தி ராகம். மேலும் இதை திஸ்ர கதியில் அமைத்திருப்பது மிகவும் மனோ ரஞ்சகம். ஆதி தாளத்தில் ஒரே ஆவர்த்தனமாக இரண்டு வித வர்ணமெட்டு வழக்கத்தில் இருந்தாலும் உசேனி ராகம் இரண்டிலும் பரிபூர்ணமாகப் பளிச்சென்று பிரகாசிக்கிறது. இதன் எல்லா எட்டு சரணங்களையும் பாடினால்தான் இது நிறைவுபெறும். இதற்குக் காரணம் உண்டு என்பதை மேற்கொண்டு தெரிந்துக்கொள்வோம்.

சரணங்களின் வரிசைக்கிரமம்

பொதுவாக பல சரணங்கள் கொண்ட உருப்படிகளில் அதன் சரணங்கள் எந்த வரிசைக் கிரமத்தில் இருந்தாலும் கீர்த்தனத்தின் கருத்துகெடது. ஏனெனில்

ஒவ் வொரு சரணமும் ஒரு தனிப்பட்ட கருத்தையோ அல்லது சம்பவத்தையோ உட்கொண்டு பல்லவியுடன் இணையும். ஆகையினால் முன் பின்னாக இவைகளைப் புத்தக வடிவில் அச்சிட்டாலும் கருத்தும், பாவமும் கலையாது. முத்திரை சரணம் மட்டும் எப்போதும் கடைசியில் வரும்.

ஆனால் ஸ்வாமிகள் சில கிர்த்தனங்களில் ஒரு கோர்வையான கருத்தைக் கொண்டதாக சரணங்களை இயற்றி இருக்கிறார். அப்படிப்பட்ட கிர்த்தனங்களின் சரணங்களை கவி ஹ்ருதயத்தையும், உருப்படியின் பொருளையும் அறியாமல் அவரவர்கள் இஷ்டத்திற்குத் தகுந்தபடி அச்சிட்டிருக்கிறார்கள் எனக் கூறலாம். இதன் விளைவு, பாடுபவர்களும் அதை அறிந்துக் கொள்ளாது ஒரு சில சரணங்களை மட்டுமே பாடுகிறார்கள். “ஸ்ரீராமஜயராம்” (யதுகுலகாம்போதி), “நீ நாமருபமுலகு” (மங்களம்) போன்றவைகளை உதாரணமாகச் சொல்லலாம். இந்த வகையில் சேர்ந்தது “ஸ்ர்வலோக தயாநிதே” என்ற உருப்படியும். எனவே இதை சற்று அலசிப் பார்போம்.

கிர்த்தனத்தின் வடிவம்

பல்லவி

ஸ்ர்வலோக தயாநிதே - ஸார்வபௌம தாசரதே.

சரணங்கள்

1. பஞ்சபூதமுலகு நாதுடனுச நேனு தெலுஸுகொண்டி
2. நீரதிபை பாக யோக நித்ரஸேயு வாடு நீவு.
3. கமலபந்து-குலஜவருல கடதேர்சின வாடு நீவு.
4. பூஸ்தா கரமுபட்டி பூமிவெலயுவாடு நீவு.
5. பவமான குமருண்டு பண்டைந வாடு நீவு.
6. அந்தரிக்ஷ கேசநுதா-நந்தநாம ரூபரஹித.
7. ஞான வைராக்ய பக்தி-தானமொஸகு வாடு நீவு.
8. ஆகம நிகமாதீத த்யாகராஜ விநுத சரித.

சரணங்கள் மேற்கண்ட இந்த வரிசைக் கிரமத்தில் இருந்தால் ராமாயண சம்பவங்கள் கோர்வையாக வருகின்றன. ஆனால் புத்தகங்களில் சரணங்கள் 1,4,2,3,5,6,7,8 என்ற முறையில் அச்சிடப்பட்டிருக்கின்றன. இதன் சரணங்கள் ஒரு தொடர்புள்ள கருத்தை வெளியிடுகிறது என்பதின் அறியாமையினால் ஏற்படும் ஒரு அவல நிலையே இதற்கு காரணம்.

இனிய ராமாயணம்

ஸ்ரீ த்யாகராஜ ஸ்வாமிகள் நாம ராமாயணத்தை மனதில் நினைவு கொண்டு இக்கிர்த்தனத்தை மங்களமாகவும் இனிதாகவும் இயற்றியுள்ளார் போல் தோன்றுகிறது. ஏனெனில் அதில் உள்ள வரிகள் இக்கிர்த்தனத்தில் நன்கு ப்ரதிபலிக்கின்றன.

‘சுத்தப் ப்ரம்ம பராத்ரராம். காலாத்மக பரமேச்வரராம்’ என்பதின் கருத்தை,

“ஸ்ர்வலோகதயாநிதே - ஸார்வபௌம தாசரதே

பஞ்சபூதமுலகு நாதுடனுச நேனு தெலுஸுகொண்டி”

என்ற இரு வரிகளில், மூவுலகிற்கும் அதிபதி, பரம்பொருள் என்று பரத்வத்தை கூறுகிறார்.

ராவணனின் தொல்லைகளை பொறுக்கமுடியாமல் தேவர்கள் பாற்கடலில் பள்ளிகொண்ட பரந்தாமனை அண்டினார்கள். எனவே இரண்டாவது சரணமான “நீரதிபை பாக யோக நித்ரஸேயுவாடு நீவு” என்பது “சேக்ஷதல்ப ஸுக நித்ரித ராம்” என்பதற்கு ஈடாக அமைந்துள்ளது. இந்த இடத்தில் நான்காவது சரணமான ‘பூஸ்தா....’ என்பது பொருத்தமாக அமையவில்லை.

தேவர்களின் இன்னல்களைக் களைந்தெறியவே ராமனாக அவதரித்து சீதையை மணம் புரிந்துக் கொண்டான். அடுத்த சரணம், “கமல பந்து குலஜவருல கடதேர்சின வாடு நீவு” என்று வருவது “சண்ட கிரண குல மண்டன ராம்” என்பதையே ரஸமாக வழங்குகிறார் ஸ்வாமிகள். புத்ரன் பிறப்பதால் பித்ருக்கள் புத் எனும் நரகத்திலிருந்து மீட்கப்படுகிறார்கள் என்ற சாஸ்த்ரார்த்தம் கூறப்படுகிறது.

வால்மீகி ராமாயணத்தில் ராம ஜனன ஸர்கத்திலேயே விசுவாமித்ர முனிவனின் வருகை ஸீதா கல்யாணத்திற்கு ஆரம்பம் என்பார்கள். ராமனின் குழந்தைப் பருவம், பால்ய லீலைகள் முதலியவைகளின் வர்ணனைகளுக்கு இடமேயில்லை. அதுபோல் ஸ்ரீ த்யாகராஜரும் அடுத்த சரணத்திலேயே “பூஸ்தா கரமுபட்டி பூமிவெலயுவாடு நீவு” என்று ஸீதா கல்யாணத்தை நடத்தி விடுகிறார். இங்கு “ஸீதார்பித வநமாலிக ராம்” என்ற வரியை நாம் நினைவில் கொள்ளலாம். இதுவரையில் பாலகாண்டம் சொல்லியாகிவிட்டது.

ஸ்ரீமத் வேதாந்ததேசிகன் “ரகுவீரகத்யம்” எனும் ஸ்தோத்திர, த்தில் யாதொரு அசுபமான பதங்களையும் உபயோகிக்காமல் ராமாயணம் முழுவதையும் கூறுகிறார். ராமன் வதம் செய்தான், கொன்றான், உயிரைப் போக்கினான் என்று சொல்லக்கூடிய இடங்களிலெல்லாம் அமங்களமான இச்சொற்களைத் தவிர்த்து அதே கருத்தை ரஸமாக வேறு விதமாக வர்ணிக்கிறார். உதாரணமாக, விராதன் எனும் மானுக்கு புலி போன்றவன், த்ரிசிரஸ் எனும் இருட்டிற்கு சூரியன், தேவத்தன்மை அடைந்த கபந்தனால் புகழப்பட்டவன் என்றெல்லாம் சித்தரிக்கிறார். அயோத்யா காண்டம், ஆரண்ய காண்டம், கிஷ்கிந்தா காண்டம் இவைகளில் மனதிற்கு வேதனை தரக்கூடிய சம்பவங்கள் பல உண்டு. ஸ்ரீத்யாகராஜ ஸ்வாமிகள் ஆனந்தானுபவத்தில் மிதப்பதால், ராமன் வனம் செல்லுதல், சீதாபஹரணம், ஐடாயுவதம், மாரீசவதம், சீதையின் பிரிவால் ராமன் புலம்புதல் முதலியவைகளை எல்லாம் ஒதுக்கிவிட்டு, மங்களம் தரும் சுந்தரகாண்டத்திற்கு பாய்ந்து விடுகிறார். வேதாந்ததேசிகன் அமங்களச் சொற்களை விலக்கினார். நம் ஸ்வாமிகளோ அச்சம்பவங்களையே விலக்கி விட்டார்.

ஐந்தாவது சரணமான “பவமான குமருண்டு பண்டைந வாடு நீவு” என்பது சுந்தர காண்டத்தின் சாராம்சமான அனுமனின் தொண்டு. இது, “ஹனுமத்ஸேவித நிஜபத ராம்” என்பதின் மொழி பெயர்ப்பு போல் உள்ளது.

ராமாயணத்தின் இனிமையை வழங்கும் ஸ்வாமிகள் யுத்தத்தையோ அல்லது ராவண வதத்தையோ சொல்லாமல் சீதையை ராமன் ஏற்றுக் கொள்வதற்கு முன்பு, பிரமன் சிவன் முதலிய எல்லா தேவர்களும் தம் தம் விமானங்களில்

இலங்கைக்கு வந்து ராமனை துதி செய்வதை சொல்லி யுத்தகாண்டத்தை கோடிட்டு காட்டுகிறார்.

"அந்தரிக்ஷ கேசுநுதாந்த நாம ரூபரஹித" என்பது தான் ஏழாவது சரணம். இதன் பொருள் (அந்தரிக்ஷ) ஆகாயத்திலுள்ள, (கேச) வானவர்களால், (நுத) துதிக்கப்பட்டவன், (அந்த நாம) எண்ணிலடங்காத பெயர்களைக் கொண்டவன், (ரூப ரஹித) உருவம் அற்ற பரப்ரம்மம். வால்மீகி ராமாயணம் யுத்த காண்டம் நூற்றி இருபதாவது ஸர்கத்தில் உள்ள:

"ஏதே ஸர்வே ஸமாகம்ய விமாணை: ஸூர்ய ஸந்திபை : |

ஆகம்ய நகரீம் லங்காம் அபிஜக்முச்ச ராகவம் |

அப்ருவன் த்ரிதச ச்ரேஷ்டா: ப்ராஜ்ஜலிம் ராகவம் ஸ்திதம் |"

என்ற ஸ்லோகங்களின் ஸாரமாக அமைந்திருக்கிறது இச் சரணம். இது நாம ராமாயணத்தில் "விதி பவ முக ஸூர ஸம்ஸ்துத ராம்" என்பதின் மறு உருவமோ!

"ஸகல ஜீவ ஸம்ரக்ஷகராம் - ஸமஸ்தலோகோத்தாரக ராம்" என்பதின் கருத்தை ஒரே வரியில் "ஞான வைராக்ய பக்தி தானமொஸகு வாடு நீவு" என்று சொல்லி ஞானம், வைராக்யம் இவைகள் மட்டும் இருந்தால் போதாது, பக்தியும் மிக அவசியம் என்பதை அறிவுருத்துகிறார். மேலும் "வைகுண்டாலய ஸ்தித ராம்" என்பதை "ஆகம நிகமாதீத" என்று கூறி வார்த்தைகளுக்கு அப்பாற்பட்ட பரமாத்மஸ்வரூபம் என்று குறிப்பிடுகிறார். கடைசி காண்டமாகிய உத்தரராமாயணத்தில் குசலவர்கள் வாயிலாக ஸ்ரீமத் ராமாயணத்தை வால்மீகி முனிவர் வெளியிட்டுள்ளார். ஸத்குரு ஸ்ரீத்யாகராஜர் வால்மீகியின் அவதாரமாக கருதப்படுகிறார் அன்றோ! எனவே "த்யாகராஜ வினுத" என்று கீர்த்தனத்தை இனிதே முடிக்கிறார் நம் ஸ்வாமிகள்.

முடிவுரை

கோர்வையான கருத்துக்கள் இக் கீர்த்தனத்தில் பல சரணங்கள் மூலம் ரஸப்பெருக்காக ஓடிக்கொண்டிருக்கின்றன என்பதை நாம் இதுவரை கண்டோம். இப்போது இந்தச் சரணங்கள் தாறுமாறாக இருப்பின் ரஸபங்கம் ஏற்படும் என்பதில் சிறிதும் ஐயம் இல்லை. ஏக தாதுவில் பல சரணங்களுடன் பாடிய ஸத்குரு ஸ்ரீத்யாகராஜர் இதை ராகத்தின் பூர்ண உருவத்தையோ அல்லது ராகலக்ஷணத்தையோ காட்டுவதற்காக இயற்றவில்லை. "இனிய உளவாக இன்னாத கூறல் கனியிருப்பக் காய் கவர்ந்தற்று" என்று வள்ளுவ முனிவன் கூறினது போல் எல்லோரும் அனுபவிக்க இனிய ராமாயணத்தைப் படிப்படியாக இனிதாக பாடியுள்ளார் என்று தெரிகிறது. முன்பே கூறினது போல் இக் கீர்த்தனத்தை முழுமையாக முறைப்படி எல்லா சரணங்களுடன் கருத்தை உணர்ந்து பாடினால் ஆனந்தானுபவம் அடைவதுடன் ராமாயணத்தை பாராயணம் செய்த பலனையும் நாம் பெறலாம்.

வந்தே ஸ்த்குருவரம் ஸ்ரீ த்யாகராஜம் ஸ்ரீ ராம் பக்தம் ஸதா.

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